

# MUSICAL AMERICA



ARTUR RUBINSTEIN

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# Eleanor Steber

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METROPOLITAN OPERA ASSOCIATION

COLUMBIA MASTERWORKS RECORDS

COLUMBIA ARTISTS MANAGEMENT INC. • PERSONAL DIRECTION: JUDSON, O'NEILL AND JUDD

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MAR 25 1953

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Forty-Sixth Special Issue

## MUSIC HAS LARGE ROLE IN UN CULTURAL PLAN

**International Music Council  
has broad objectives, under  
UNESCO auspices, to foster  
world-wide musical  
exchange and co-operation**

By JACK BORNOFF

UNESCO, in its action to promote understanding between peoples, has allotted an important role to the arts in general and to music in particular. Music falls within the scope of the "C" in the familiar abbreviation of the title: United Nations Educational, Scientific and Cultural Organization, and it was to carry out this one particular aspect of the cultural policy of UNESCO that, under its auspices, the International Music Council was created in 1949, with headquarters at UNESCO House, Paris.

In the field of music, UNESCO may be said to aim broadly at reaching three essential, and complementary, objectives: to foster the dissemination of the music of all people, and the exchange of music and musicians; to help younger generations of composers on their way; and to extend the appreciation of music by the general public, particularly by young people.

In order to carry out effectively the duties with which it has been entrusted, the International Music Council (henceforth IMC) has to cover, on the one hand, every branch of musical life and, on the other, every country and continent in which UNESCO is represented; it covers other countries too, since the IMC—working independently of UNESCO, as it does—is represented in some non-member states.

For its coverage of the various fields of musical activity, the council acts mainly, though not exclusively, through a number of international organizations that are its members. Where we find that a particular branch of music is not covered—or at least not adequately covered—by an existing body, it is our duty to create an organization to speak for it internationally. Today, eight international organizations are members of the IMC, and each fulfills a definite role in its program of activities.

The International Folk Music Council, whose president is Ralph Vaughan Williams, has among its principal objects the preservation, dissemination and practice of the folk music of all countries, as well as its comparative study. Its *Journal* is published with the

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*All of the other undertakings of this group sound as though they would be a real contribution to improving our knowledge of contemporary artists and to broaden the opportunities for young artists to be heard.*

*Charles Rodwell*

help of the IMC. The International Society for Contemporary Music aims to promote "good contemporary music", of whatever trend and however difficult of approach. Conditions of performance of new music have changed in the thirty years of the society's existence, and, while many believe the ISCM has outlived its usefulness, those who direct its destinies today are confident that a complete reform and a change of policy will broaden its scope and give a new meaning to its objective of representing and safeguarding, from the artistic standpoint, the common interest of contemporary composers.

OTHER activities are covered by the International Musicological Society and the International Association of Music Libraries. The former, as its title implies, aims at developing musical research in the various countries and facilitating the exchange of information between its members. Its *Acta Musicologica* is another publication subsidized by the IMC. Both bodies have embarked jointly on the preparation of an international union catalogue of musical sources, which should greatly facilitate the work of musicologists for generations to come. A radio committee of the music libraries' association devotes itself to the special problems encountered by broadcasting organizations in securing and exchanging music scores and materials, while another sub-section, in process of formation, will comprise the principal gramophone and tape record libraries of the world.



Of particular importance in spreading the appreciation of music are the International Federation of Musical Youth and the International Confederation of Popular Societies of Music, the latter having a companion body in the International Committee for the Standardization of Instrumental Music. The musical youth movement, or Jeunesses Musicales, is aimed at young people of school age—both in and out of school—and post-school age. The Popular Societies are concerned less with musical appreciation than with actual music-making among non-professional adults; their national federations consist mainly of groups of choral societies and bands. It is in connection with bands that the standardization committee operates. With a view to facilitating international exchanges, standardization here covers notation and transposition, as well as the composition of bands. Finally, in order to implement the IMC's study of the social and economic status of musicians, the International Federation of Musicians has been admitted to membership.

THE IMC seeks to attain geographical coverage through the creation of national committees. Fourteen will have been recognized by the time our next General Assembly meets in May of this year. A national committee represents the main musical activities within a country, and we lay particular stress on the inclusion in each one of national representatives of member-organizations of the IMC. In countries where no national committee yet exists, the IMC is represented by a delegate or an elected member. It has representatives today, in one form or another, in 45 countries.

The highest authority of the Council is the General Assembly which meets once a year. It consists of representatives of each of the national committees and member-organizations, as well as a number of distinguished musicians and men of music elected to membership in their own right. There are never more than a few of the latter, and at the time of writing they are: Monsignor Anglés (Spain), Samuel Baud-Bovy (Switzerland), Marcel Cuvelier (Belgium), Alberto Ginastera (Argentina), Andrzej Panufnik (Poland),

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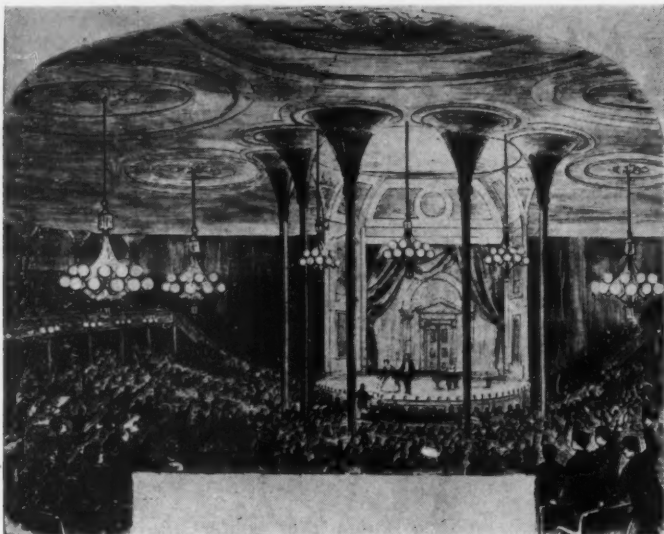
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A drawing of one of Jenny Lind's appearances at Castle Garden in 1850. The building, ceded to New York City in 1812, remained a hall for public entertainments until 1855, when it became an immigrant depot

# The Diaries of GEORGE TEMPLETON

*Hitherto unpublished excerpts from  
the noted diaries describe musical life  
in New York from 1835 to 1875*

**W**HEN the Diary of George Templeton Strong was published last fall, it offered a fascinating view of the era from 1835 to 1875, through the personal impressions and reflections of "one of the most cultivated, sincere, intelligent, high-minded, and delightful gentlemen that New York ever produced". This praise from Allan Nevins, who, with the assistance of Milton Halsey Thomas, has edited the four bulky volumes of selections from the diary, is by no means exaggerated.

The son of a prominent New York lawyer, who was an amateur Greek scholar and music-lover, and a gentle and affectionate mother, George Templeton Strong loved music throughout his life. No important phase of New York's musical life throughout the middle years of the nineteenth century escaped his attention. Although he was a busy lawyer, he always found time to go to concerts and to play and to listen to music in his own home. He was a precocious child. Before he was seven, his father could write joyfully: "He studies reading, writing, history, and botany with his mother, astronomy and grammar under Eloise, and Latin under me." When George was eight, his father paid the then considerable sum of \$260 for a piano. The boy learned to play both piano and organ, and just before his 21st birthday, Jan. 26, 1841, his mother gave him an organ which cost \$1,250, "a most splendid piece of furniture".

But the lad was neither a mollycoddle nor a prig. The early years of the diary reveal a sturdy, independent nature and a warm humanity of spirit. His marriage only strengthened his interest in music, for his wife, Ellen Ruggles, whom he married in 1848, was a woman of high literary and musical cultivation. She loved company, and the Strong home at 74 East 21st Street was one of the most musical homes in the city. With his wife's help, he took the lead in establishing the Church Music Association, which gave excellent concerts for several seasons and raised standards of religious music in New York. Strong was elected and re-elected president of the Philharmonic Society, which had been founded on April 18, 1842, and gave its first concert on Dec. 7, 1842.

On Nov. 18, 1843, we find the 23-year-old music-lover and amateur music critic and social satirist writing in his diary: "Felt as lazy all the morning as was naturally to be expected in such a state of weather; took tea in Murray Street and went with Templeton [a close relative] to the First Philharmonic. Great crowd: all the aristocracy and 'gig respectability' and wealth and beauty and fashion of the city there on the spot an hour be-

forehand. For myself, being superior to such vanities, I selected the little side gallery where I could look down in a calm and philosophical manner on the splendors below, and especially upon George Anthon making very strong love apparently to one of the ———s! and upon Schermerhorn making himself generally ornamental, and Fanning Tucker trying to devise outlets for his legs and barking his knees on the bench next in front of him, and Mr. Wilmerding dozing off regularly at the soft passages and waking up with a jump at the loud ones, and so forth.

"Beethoven's Symphony in A was the opus magnum of the evening. The first movement isn't very striking, though there are two or three brilliant passages in it; the second is extremely beautiful, and the third, the minuet, includes a long slow movement which is one of the most majestic and magnificent things I ever heard. The last movement is showy enough, but don't compare with what preceded it. If all the stuff about Orpheus and Eurydice tacked to the programme was even dreamed of by Beethoven, this last movement was certainly intended to be descriptive of Orpheus fallen into habits of intoxication and become quite drunken and dissipated and half-cracked in his efforts to drown his grief.

## Zauberflöte "Too Lame"

"I hold this the finest symphony I've heard yet—finer than even the C minor; it was intelligible to me almost throughout, which I've found symphonies apt not to be, and it was well played, except one or two difficult cadences in which the trumpets failed signally. Then Castellan sang some trash or other—superb voice she has, but 'very uncultivated' everybody says, so I suppose it is, though I didn't find it out. That ended the first part. Then came the Overture to the Zauberflöte—very fine of course, but I never appreciated it. It was too classical and lame altogether to come between Beethoven and Weber. Then something or other of Donizetti's by Castellan, and then the unspeakable Jubilee Overture—encored, of course. The slow movement of the opening thereof is grand; never observed half its beauties before. On the whole I decidedly never enjoyed a concert half so much before."

Despite its technical naivete and youthfulness of judgment, this is interesting and intelligent comment. Next day, Nov. 19, we find Strong writing: "Walked fiercely uptown tonight—it makes one tingle to recall some of that music of last night." In his later years he came to understand Mozart better and

placed him beside his other musical idols, Beethoven, Bach, and Handel. For Verdi and for Liszt, Strong retained a powerful distaste.

In their preface, the editors call attention to the fact that Strong's complete diary contains over four million words, running to over 2,250 pages in the original manuscript. They had to select and to curtail, and with regard to music they explain that although they have given "numerous excerpts from his discriminating criticism of concerts, oratorios, and operas, again an interesting volume of musical comment could—and some day will—be compiled from the diary." I have followed their advice in selecting for the rest of this article some interesting unpublished passages which are typical of others to be found scattered throughout the diary. They reveal Strong as a highly perceptive musical thinker as well as a chronicler. These passages have never been published before. They are taken from two periods in Strong's life, the first when he was in his twenties and the second when he was in his forties.

On July 11, 1846, we have an amusing glimpse of New York life: "Back to the hotel in a sulky state—some German people whose names I've forgotten singing dolorous duets on the piazza on one side (NB among them that old 'Nein, nein — ja, ja affair — don't know what it is exactly — that sounded nicely)."

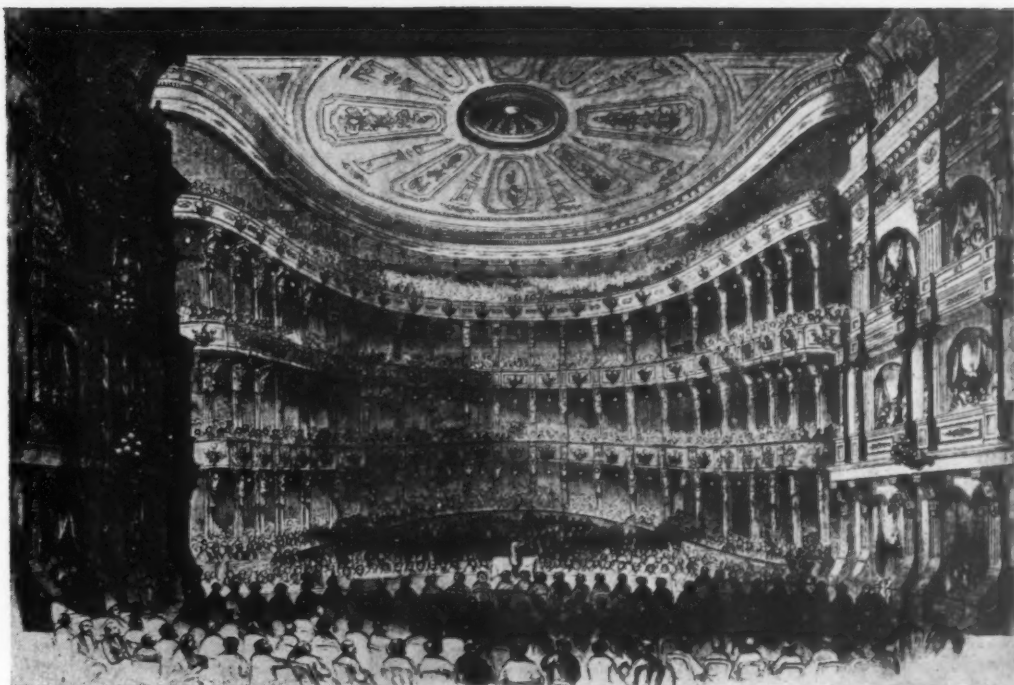
On Sept. 17, 1846, Strong writes one of those passages in which he recorded the development of his musical taste and understanding throughout his life: "It was at the Tabernacle last night—listening to the Messiah—that I caught cold. But that oratorio was better performed than I ever heard it before—'twas worth the price of a little discomfort to hear it. I'm able to understand most of that composition now, i.e. to follow it and attend to it and enjoy it most heartily. At first I held it for a terrible bore, all but two or three irresistible choruses. The solos were unmeaning monotonous moaning and twittering, with hardly an exception. Rather different now—I can listen to every note of it. Es leben Handel und Beethoven!" There is a refreshing honesty in this self-appraisal and comment.

After hearing a concert given (with multiple assistance) by the celebrated virtuoso Henri Herz, Strong wrote on Nov. 15, 1846: "Herz's concert—tolerably pleasant evening. Sixteen artists playing all at once on eight pianos are sixteen bores, though Herz may be one of them—the overture to Semiramide their unhappy subject. One can't realize such a novel thing as the concurrence of eight pianos, and in the forte passages, one feels an

# STRONG

By  
ROBERT SABIN

The Academy of Music, Irving Place and Fourteenth Street in New York, where Strong heard many of the musical events he discusses in his diaries



involuntary shudder at the thought of the sufferings the strings of the piano must be undergoing to produce such an uproar. I expect that one more such banging chord must make the instrument a total wreck. The elegance and delicacy of Herz's playing however are wonderful."

Even at 26, Strong had sound musical instincts. On Dec. 27, 1846, he writes in his diary: "Heard Spohr's Last Judgment Monday night. Don't know exactly how I like it. All very nice and elegant work, but a little wanting in the force and boldness with which its subject might be treated. 'Gray's Elegy' is a very nice poem, but if the Dies Irae had been written in the same style, the Dies Irae would be flat. But tho' there's not much strength about this, there's a deal of beauty, and some of the choruses (especially the 'Hail our Redeemer' in the first part) have a kind of unearthly sweetness about them—a very peculiar tone and character of expression, that I've met with nowhere else—something like my notion of Allegri's Miserere as performed in the Sistine Chapel. It seems to be owing to the skill with which the orchestral part is managed, playing in with the voices so as not to be heard apart from them and producing none of the commonplace features and phrases of an instrumental accompaniment—and the exquisite effect of the slow rise and fall—swell and subsidences of the music, the female voices predominating. Heard the Seasons Thursday night—lovely beyond

measure it is. But it is too long. And it's injudiciously arranged. Spring should end it. As it is, the first part: unspeakably beautiful—the second and third very good (tho' a deal of Autumn might be left out with advantage—especially the profoundly stupid love duet) and the fourth feeble and gloomy, so that the impression it leaves is one don't do it justice. But the first chorus 'Come Gentle Spring' is intensely lovely. There's nothing like it anywhere unless it be the long duet and chorus at the end of Spring, which is nearly equal to it. And the slow movement, 'God of Light,' is most grand and glorious—comes nearer to sublimity perhaps than anything Haydn has written—nearer than even anything in the 'Creation'. So much for that."

On April 18, 1847, he writes: "Last (and best) Philharmonic of the season came off last night. The Eroica went off well, except some little pardonable faltering in the first movement, and the Overtures to William Tell and Oberon were played as well as human breath and feline gut could do. Two choruses, the Walzer and Jäger's Abschied, an oboe solo by Ribas, a violin ditto by Rapetti constituted the balance of the concert and a capital concert it was."

## Eroica "Really Great"

"The symphony was really great. Beethoven's management of the second movement, the Marcia Funebre, is a good illustration of the difference between the right and wrong kinds of musical 'imitation'. A second rate composer would have given us a great deal of drum and laid himself out for a grand piece of brassy military music and would have achieved a necessarily bad and imperfect 'imitation' of the performance of the band at a military funeral. Beethoven writes it for the stringed instruments almost alone, hints distantly with them at the measured roll of the drum, keeps all suggestion of the mere commonplace 'dead march' music very much in the background, and aims at expressing the mournful dignity and sedate stern sorrow of brave men following their fallen leader to burial. It is not a dead march which he writes, for it is to be played by a full orchestra and must be something quite different, but the musical description of the feeling and emotion that are embodied in procession and dead march and all the accessories and circumstances of the subject."

"It strikes me sometimes that we've not even yet got rid of all conventionality in music. That even Beethoven and Weber are cramped by it now and then—and that the great composers of an hundred years hence may be to them what they are to the anti-

quated generations of cunning contrapuntists.

"One or two—perhaps half a dozen compositions there are, after hearing which I'm disposed to say that the highest conceivable point of excellence in the art has been reached, and nothing better in the same direction is possible. But I never think so for twenty-four hours together. Independently of advance in art and the development of the infinite resources of music, which I think must travel on as they have been doing for centuries, there is at least room for the multiplication and the perfecting of the mechanical tools and implements with which the composer has to deal, which this age of machinery can do good service by undertaking. After all, the finest effects of musical coloring, of the contrasts of light and shade, that we possess are not much superior to the glaring red and blue and burnished gold of the old illuminators of the earliest stage of art. Why should not that department of musical composition be cultivated and improved on, in the same way as the corresponding branch of painting? Of course it can never go quite so far, for while the colors of Titian and Rubens are comparatively imperishable and unchangeable, those of the musical composer must vary with the machinery of each orchestra that produces his composition and can therefore never reach the same refinement and exquisite precision and certainty of beautiful effect. But it may go much farther than it has yet gone. In this particular (and perhaps in no other) can the music of nature be compared with the music of art and the difference between the harsh succession of effects from violins and brass and bass drums and flute that make up the finest orchestral music in the world and the unspeakably lovely tones, different but harmonious, of rushing wind, rippling water, the near and distant note of birds and the like. That difference is as great as that which separates any primitive piece of harsh coloring and unnatural effect from the infinite gradation and infinite shades and diversities of inimitable hue that are to be found in the living landscape."

"To be sure it must not be forgotten that while with the landscape painter imitation of nature is in some sense a primary object and her coloring a standard that he must always be striving to reach, music is not an imitative art at all, and coloring is entirely and altogether subordinate to form, and instrumentation a thing infinitely inferior in importance to the musical idea, which if it be worth anything is substantially the same when expressed in 'color' of almost any shade. Haydn seems

(Continued on page 118)



George Templeton Strong in 1857



*Says Martha Graham:*

# All dance is contemporary and there are only two kinds—good and bad

By MARTHA GRAHAM

**T**HERE are many styles and traditions, but there are actually only two kinds of dancing: good and bad. It is important that all dancers should remember this. In the field of contemporary dance too much emphasis perhaps has been put upon creative audacity and not enough upon the audacity of performance. Your performance is your only means of communication with your audience. It is a kind of arrogance to assume that the intellectual and emotional content that you are trying to put into a dance would justify a poor performance.

The intrinsic goodness of your performance depends upon what you do, not upon the style or type of dance you are offering. There are many different levels of meaning: tragic, comic, frothy, romantic, realistic. But all of them demand good dancing. Whether the theme is light or dark, sweet or sour, it must be clearly projected. You may have the soul of an angel, but if you have no wings, no means to fly, you will never be an angel.

Students need to be reminded that how they work is just as important as where they work. It is the state of mind in which they work that determines whether they will become good performers or not. I find that many of my students have no sense, at first, of the form of a technical study. They do not conceive it as an absolute series of shapes and balances. Yet every study, whether it be a simple leap or a complicated combination, involves such a continuity. The thoughtless student tends to learn a contraction, or a release, or an extension mechanically, without the sense of its function in a phrase of movement. But it is the phrase which will determine the character of the movement. You must feel with the body the rightness or wrongness of movement. You must think of and execute each movement in combination with other movements. The timing is the secret of its effect.

**Y**OU must learn each role completely, inside out. You must encompass it technically, and it must mean something definite and strong to you. Then you will be able to empty yourself completely into the role on stage. If anything remains to be worked out, you are in trouble, for with the strain of the performance and the impact of the audience you may be thrown. You must master the role beforehand so completely that you can take accidents in your stride. There is always some slight difference between rehearsal and performance, and you must be ready for this change. Before I perform *Judith*, I dance

it twice a day for at least a week or two, and during the rehearsal period immediately before the performance three times a day.

**I**N performance you must never reach the utmost peak of the movement. Dancing is a state of becoming. The Balinese dance to restore the cosmic balance of the world. You must not force your weight one way or the other, or you will tip the scale. If you force your movement to the end of your ability, there will be nothing left. The sense of infinite freedom and continuity will be lost.

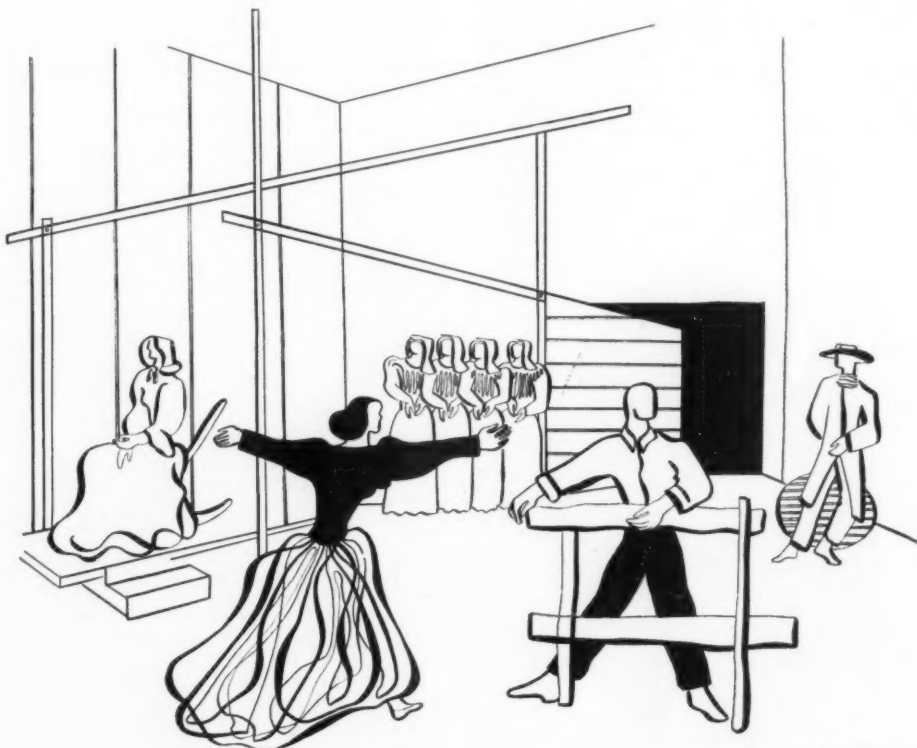
In creative work discipline is equally important. Most of the things I have used in my dance works I have taught in my classroom. I have sought to increase the vocabulary of movement and to create potential études for performance. Every dance must have organic clarity. If something is obscure to your audience, you have not worked hard enough. Complexity all too often veils in-

adequacy. Every creative artist strives for that state of complete simplicity costing, as Eliot has said, no less than everything. There comes a point in the creative process where you blank out, and allow the thing to take its own organic form and shape. But that point comes only after travail. Nor can the creative power operate except in terms of performance. I had years of performance before I began my own creative development. It is what happens in the theatre that counts, and all the verbalisms and blueprints in the world mean nothing by comparison.

Although I am known as a modern dancer, I should like to be known just as a dancer. For the time has come to say that there is no war between ballet and modern dance. All dance is modern dance. The ballet uses a system of classical training and contemporary dance uses a freer and more adapted training, but all of this dance is being taught by people in 1953. The fundamental principles of dancing have nothing to do with the style that is in the ascendancy at the moment, or even the style that represents the best norm. Ballet, like modern dance, is an evolving technique. The supremely important thing for the dancer is to become a disciplined performer. Whether he achieves this through ballet or contemporary dance technique is not important.

**T**HE only way that dance can live is through freedom. We must have freedom of speech and we must have freedom of dance. I have no quarrel with ballet. It is a codified system extending over 300 years, representing a study of the western body. It has been arrived at not by one person but by many persons over many generations. As for the five positions, they can be found in ancient oriental dance. I teach them, too, although I do not feel compelled to adhere to the classic tradition. I am not trying to establish a system, for I do not believe in rigid systems. I never did decry the merits of classical ballet technique. But I found that there were certain things that are important to be taught to the body that ballet does not teach, and I simply went ahead and taught them.

I do not know whether my dance will live. That is not my concern. If the ideas and principles of movement that I have created pass into the general stream of dance I shall  
(Continued on page 152)



Courtesy of Dance Observer

Charlotte Trowbridge's drawing of a scene from Martha Graham's *Appalachian Spring*

Martha Graham needs no introduction as a leading figure in the modern dance.



# "Well, maybe next season..."

the composer takes a good-natured look

at his friend and tormentor—the performer



By ERNST KRENEK

RELATIONS between composers and interpreters have always been somewhat strained, as everybody well knows. This leads many composers to think that performing artists are as a rule not interested in new music or perhaps are even unfavorably disposed towards it. I do not believe this to be true. On the whole, interpreters like the idea of playing new music very much—so much, in fact, that when they meet a composer they ask him at once whether he has written something for their instruments, regret it profusely if he has not, and encourage him urgently to do so at an early date.

The heartwarming cordiality thus established frequently is exposed to disappointing chills when the composer complies with the wishes of his new friend. If the interpreter likes the idea of playing new music, it does not mean that he necessarily likes the doing. In many cases the enthusiastic performer is time and again thwarted in his burning desire to play the work he so eagerly wanted to present to the public. It is too long (or too short) to fit the program; it does not quite meet the requirements set up by the manager; and more often than not the performer is so absorbed with pressing obligations that he cannot possibly find the time necessary for the preparation of such an important and wonderful work. He would have to retire for several months: from worldly life to some solitary place in the mountains to devote himself exclusively to the task of studying this immensely difficult score, and although there is nothing he would love more to do, who on earth can afford such luxury? Well, maybe next season . . .

Some intrepid souls among the performing fraternity do overcome all obstacles and actually go about playing new music. This is obviously what the composer is dreaming about all along, and no one should be happier than he when the silent product of his pen becomes glorious sound. And yet, many times he walks away from the concert hall wishing he were an insurance clerk or a dentist rather than a composer and hoping that the electronic busybodies will discover a way to put his ideas directly on tape or some trustworthy device that will forever relieve him from dealing with vocalists, fiddlers, and other irresponsible characters bent upon ruining his music.

WHAT happens? Does the performer carelessly disregard the indications of the composer? Does he recklessly distort the text furnished by the author? Is he one of those dreadful virtuosos of a bygone day who ruthlessly appropriate the material and make it over into a vehicle for uninhibited showmanship?

The composer has no complaints of this sort. When the performer comes on stage, he looks slightly worried, as if he hopes that in the last minute the hall will cave in or someone in the audience will shout "Fire!" so that he will be saved from going through the impending ordeal. He does not evoke the image of an

Abbé François Liszt, who galloped with flying soutane through the flower gardens of music, merrily devastating what the composer had planted with loving care. Rather, he displays the harassed attitude of a tightrope walker grimly determined to get his dangerous act over with. Afterwards, the man who has engineered the tightrope is likewise far from happy.

WHILE listening to the performance, which somehow fails to satisfy his expectations, the composer tries to determine exactly what is wrong with it. To begin with, the tempo is not quite correct. The passage that should be gently fluent drags along listlessly. The composer recalls a lengthy discussion about this passage with his friend the performer. The tempo indication is *Andante grazioso*, which the player understood to mean a slow, stately movement. When the composer explained what he had in mind, he was told that he should have written *Allegro moderato*, *ma non troppo*, or some such thing. When the composer tried to point out that the character of the passage clearly revealed that the tempo indication referred to half notes as units of the rhythmic movement, the interpreter declared with somewhat acrimonious inflection that no such thing was self-evident and that he was not in the habit of taking anything for granted. The discussion became highly technical and led nowhere. Finally the artist promised to play the passage just the way the composer wanted it—in spite of the insufficient directions—and added, "If you are so fussy about your tempo, why don't you use metronome markings?"

The composer then remembered many cases in which he had done just that, without accomplishing any happier results. When after listening to a performance of a work so marked he made a guarded suggestion that the tempo was perhaps not exactly as he had imagined it, he was pointedly reminded of the fact that the tempo of the rendition was exactly that of his metronome markings. Knowing that performers nowadays are bent upon obeying the text of the composer down to the

last iota, the composer was sure that the player was right. How could he explain the discrepancy? He remembered how he had tried to play his own work to the accompaniment of the merciless tick-tack of the little machine; how after only two bars he was hopelessly off beat, no matter how often he tried to adjust the mechanism to his playing how it seemed to him that he now was slower, now faster than the speed that at first had appeared to be the correct one, and how he finally gave up the idea of competing with the stubborn gadget. He then settled down to reading his composition silently, looking out of the corner of one eye at the little hand of his watch and determining how many rhythmic unit he had covered in ten seconds. He repeated the process several times, and when he always got the same result he multiplied the figure by six, which should have produced a reasonably adequate metronome marking. Apparently that was not a satisfactory method either, as it seemed to lead to gross inaccuracies. Only theoretical comfort could be derived from the composer's remembering that Richard Wagner had had a similarly sad experience with the metronome and that Beethoven after a period of great enthusiasm over the little machine returned to the unprecise Italian adjectives and adverbs, just as our composer had done with his *Andante grazioso*.

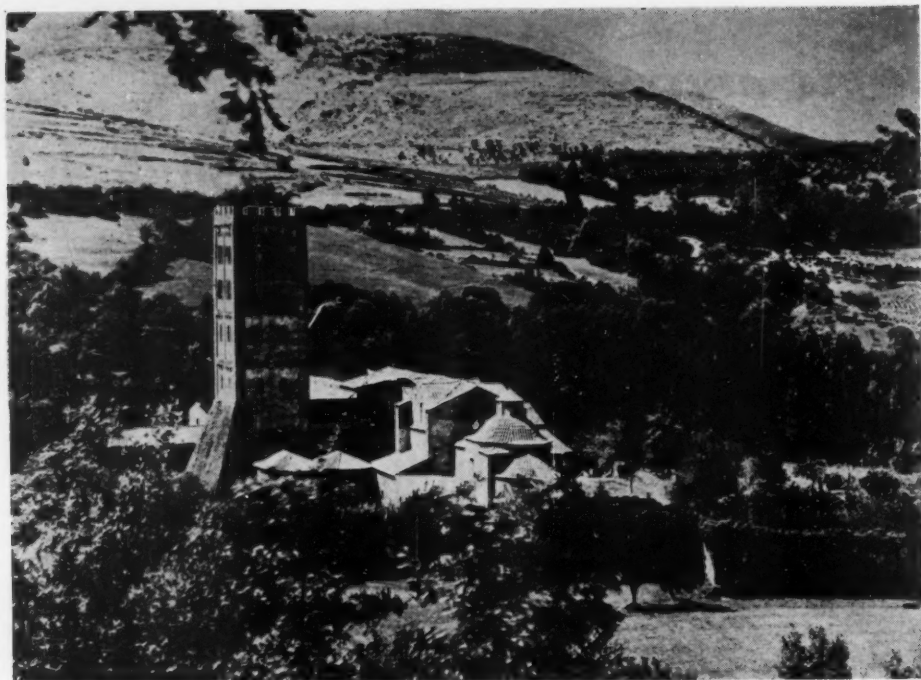
AT any rate, the passage is still too slow, although the performer promised to play it as if it had been marked the way he thought it should have been marked in order to guide him properly. But apparently the picture he had made of the music for himself under the influence of his concept of *Andante grazioso* is too firmly implanted in his mind to give way to a different one. He is confused and unsure of himself, and consequently his playing of the passage does not carry any conviction. It occurs to the composer that his friend seems to be really concerned with interpreting the descriptive directions surrounding the music rather than the music itself. He begins to wonder whether the performer has any perception at all of the music which he is trying to project. It seems to him that any real musician would have hit upon the correct tempo by identifying himself with the musical process depicted in the notes of the manuscript without bothering about the semantic distinction between *Andante grazioso* and *Allegro moderato ma non troppo*.

In any sounding conceived musical organism its constituent parts and elements, including details of tempo, dynamics and all the rest, have definite functions determined by the interdependence in the whole. Once the image of the whole is clearly established in the mind, these things should fall in line without much extra effort. Perhaps it would be better to force the interpreter into striving for a vision of the whole by simply omitting any and all directions. After all, Bach employed such di-

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Ernst Krenek, widely known as the composer of the opera *Jonny spielt auf* and much other music in various forms, is now a resident of Southern California.



French Government Tourist Office

# Spirit of

By LEOPOLD MANNES

The Abbey of St. Michel de Cuxa, scene of one of the festivals, nestles in a rich Catalanian valley under the protection of the Pyrenees

**Y**OU are never again quite the same after you have been to a Prades Festival. This is especially true if you happen to be a musician, and still more so if you have the good fortune to participate in one of these events. To experience the music-making by Pablo Casals, as well as the effect of his personal and musical influence upon all those around him, is not only memorable but exalting to the spirit; it renews one's faith in music itself.

When Casals decided never again to play in public as long as the Franco government ruled Spain, he meant it with deepest sincerity. Such a decision involves an extreme sacrifice for any artist, particularly for one so great and so successful. For several years inducements came from all over the world in an attempt to make Casals reconsider his decision. These were all fruitless, as Casals is a man of uncompromising determination and would be the last person to be swayed by any material reward from what he considered his moral obligation.

Practically everyone excepting his few privileged students had despaired of ever hearing this great artist play again. It is fortunate for us that Alexander Schneider, mature and fine artist though he already was, had the courage and integrity to study with Casals in Prades during recent years. For it was in the winter of 1949 that he and his colleague, Mieczyslaw Horszowski, were playing chamber music one evening at the home of Mrs. Edgar M. Leventritt, in the course of which the conversation turned to Casals and to the great privation which the musical world was suffering because of his self-imposed withdrawal from the concert stage. Mrs. Leventritt suggested that possibly Casals might be persuaded to play if the occasion were of a very special nature and if the performance took place at Casals' own adopted town of Prades. She suggested the idea of a Bach Festival, and this idea was

developed in the conversation of that evening.

It was Alexander Schneider who, fired with this idea, became completely enthused with the possibility of persuading Casals to enter into such a plan. When he returned in the spring of 1949 to continue his studies in Prades, he devoted all his energy to convincing Casals that this would not really constitute a breaking of his pledge. Schneider finally succeeded, and to him must go the greatest amount of credit, not only for securing Casals' acquiescence, but for the vast amount of time and thought which he gave to launching this first festival and making it a reality. When the first festival was over, Casals was grateful to Schneider beyond all measure for having brought him out of what must have been a terrible seclusion.

In order to organize the first festival, executive committees were formed both in this country and in France. Mrs. Leventritt has continued most actively as a member of this committee, and has been joined by other friends and colleagues of Casals such as Mieczyslaw Horszowski, Russell B. Kingman, Cameron Baird, Carleton Sprague Smith, myself and, of course, Alexander Schneider. Mrs. Elizabeth Sprague Coolidge graciously consented to serve as honorary chairman.

So convincing is the experience of those who have been to Prades that friends and colleagues who have not shared it show some skepticism and even, at times, a little resentment. One is conscious of an indefinable but nevertheless quite perceptible gulf which separates the so-called Pradeans from the non-Pradeans. This gulf is made evident by one's inability to communicate to others what has actually taken place at a Casals festival. The event, itself—in no way unusual on the surface—has so real and moving an effect upon practically everyone who has been there that there is a sense of fu-

tility in trying to describe its impact.

This writer, while unable to attend the second festival held in Perpignan, was most fortunate to be able to take part in the first and third festivals, both held at Prades in the summers of 1950 and 1952. In many ways the two experiences had much in common. Each time one had the sense of being in a place where practically everyone was motivated and inspired by the desire that music be made in a way expressive of its deepest meanings—not just an abstract art form, but as the fullest expression of humanity. This is something which I believe is felt by everybody who has attended a Casals festival, and it comes directly from the extraordinary man who is, of course, the very reason for the whole effort. In both 1950 and 1952, one existed for a little while in an almost ideal world where the interrelation of life and music was truly understood, and on each occasion one returned to America still carrying much of the overpowering emotion inspired by those few intense weeks in southern France.

**I**N trying to write about these festivals there are many qualities both tangible and intangible which demand expression. There is hardly any doubt that the dominating entity which is encountered in Prades is Pablo Casals. This man has a warmth and intensity, a really deep understanding and feeling which form the very basis of his life and its expression in music. With Casals it is difficult to separate the man and the artist. Indeed, it is just this fact which explains his greatness as an artist. Those who heard Casals play were conscious of a power of communication which he seems to possess to a degree rarely attained by others. This power of communication, which he has developed throughout his entire life, has now reached a point where freedom of expression has become almost ab-

solute. To hear Casals now is to hear the achievement of what any artist must inevitably strive for—a complete transcendence of the instrument in eloquent communication of the inner meanings of music. Particularly fascinating about the Prades festivals is that this quality, so completely developed in Casals himself, is contagious to the extent that most of the other participating artists play with greater freedom and expressiveness under this influence, even when they are not actually playing with Casals.

In the course of attending countless rehearsals and many recording sessions as well as concerts, one becomes increasingly impressed with the fact that Casals brings to the performance of each work a conviction so deep within him that no phrase is ever treated in a routine manner, nor is any facile interpretation taken for granted. There is something organic, the very essence of living and breathing, which characterizes all the music Casals makes, either as conductor or cellist. Though not a pianist in the professional sense, and with a very limited pianistic equipment, Casals never sits down even at that instrument without conveying a sense of finality and authority to whatever he plays. In observing this phenomenon more and more and in trying to learn from it, one becomes conscious not so much of anything new, but rather of something elemental and simple, a truth which other great artists have also known and which they have tried to impart to young musicians around them: that no smallest element of a musical composition is without meaning in relation to the human being. This means that no rhythmic pattern is merely a mathematical sequence in time; nor is any phrase or passage the mere rise and fall of notes in the abstract sense. All phrases are inflected to a greater or smaller degree, both rhythmically and dynamically, in such a way that they become related instinctively to the



# CASALS Vivifies Prades Festivals

*An initiate describes the place where music is made*

*"in a way expressive of its deepest meanings"*

most fundamental pulses and respirations which govern our existence.

Added to this organic relationship, there are, of course, the higher implications by which music at its best associates itself with the loftiest dreams and philosophies—the unique treasure of the human spirit. What we are really dealing with here is musical eloquence developed to its highest degree, one which manages to embrace all of the values extant in the common realm of humanity, yet always preserving the structural strength without which music would become a moody improvisation. For, besides being a fantastically gifted performing artist, Casals is a deeply educated musician with a vast knowledge of the literature, and possessing as well the technical means of a composer. This, of course, makes for the complete musician in both the emotional and intellectual sense without which his playing would never have the unshakable health and strength so characteristic of it.

THE impact of all this is so great in a personal as well as musical sense that it is very easy to lose sight of another extraordinary but obvious fact: that this great artist, regardless of his age, which is seventy-five, is an instrumentalist of gigantic capacities. All great virtuosos are, of necessity, natural athletes. No one without unusual reflexes and finely adjusted co-ordination can aspire to real mastery of an instrument. It is an arresting thing to hear and watch Pablo Casals at seventy-five surmount technical difficulties with a sheer instrumental talent of fabulous proportions, a talent with which he has combined a lifetime of experience and study toward making his instrument the complete servant of the music itself. This means a lifetime of single-minded dedication on the part of a man who was endowed in the first place with the rarest of gifts and which has now culminated in a completely moving ability to project the most fundamental and elusive of human emotions to the

Leopold Mannes, a member of the board of directors of the American Committee for the Prades Festivals, is president of the Mannes School of Music, New York, and founder of the Mannes-Gimpel-Silva Trio.



A rare picture of Pablo Casals (center) with (left to right) Bronislaw Huberman, Artur Schnabel, and Paul Hindemith

very hearts of his listeners.

Those of us who have been so convinced and overwhelmed by the playing of Casals at these festivals have been greeted with considerable skepticism by musicians who know well how improbable it is that anyone of seventy-five years could still be the complete master of a stringed instrument. Some feel that the recordings which were made at the 1950 festival do not bear out the uncritical enthusiasm of those who heard Casals for themselves. There is no question that some of the qualities of his playing were not conveyed to the disks, and I think that this was largely due to the adverse conditions under which these recordings had to be made. There is little doubt that the recordings which were made at the second (Perpignan) festival will be much more convincing.

The first three festivals have been recorded by Columbia Records. This company is in no sense a sponsor of the festival, whose programs have been made up according to strictly musical con-

siderations. The recording contracts have, however, constituted an important financial element in the organization of these festivals, and in that way are significant.

ANY festival centering around the figure of Casals and including some of the greatest works of the musical literature would inevitably be a memorable event. But most of us who have been to Prades feel that if the same festival were to be held in a large city, the ultimate effect might be more diffuse and somewhat less poignant. Prades itself is not so different physically from other towns of comparable size in southern France, nor is it in its architecture and planning particularly beautiful. But it is situated in a wonderful region of fertile farmlands which produce in great abundance, and which lend a glow of well-being to the whole region. Prades lies in a broad valley dominated by a high mountain called the Canigou. Wherever one looks, there rise hills of various sizes dotted here and there with tight

little clusters of houses which mark the typical Catalan village. The air in June is, particularly sweet and fragrant, and there is a wealth of sunshine which is not too hot. The evenings are cool without being cold, and at this time of year the surroundings and climate are ideal.

A very unexpected and moving aspect of both Prades festivals was the extent to which people of the region, and in particular the townspeople of Prades—predominantly Catalan—participated in the festivals. This is not meant to indicate that they actually joined in the music-making, which was quite naturally a completely professional affair. The Pradeans and their neighbors showed from the very inception of the 1950 festival a most intense and prideful interest in all its activities, even to the extent of becoming familiar well in advance with the programs themselves and the names and characteristics of all the performing artists. The visiting performers were often recog-

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# The GENTLE Art of Arranging Music for Piano

**Good, as well as horrible, examples abound in work which has had many a dread practitioner**

By ROBERT SABIN

THERE is little need to apologize for the art of arranging music for the piano in an age which provides babies, scarcely out of the cradle, with large-note, prettily illustrated themes from the masters, and accompanies the children's growth with further arrangements and "derangements" for piano solo, piano duet, and two pianos, not to speak of other combinations. For over a century and half, nearly every work of note has been arranged for the piano sooner or later. Until recently, when the recording companies began to push on beyond the beaten paths of the repertoire, duet performance at home was the only convenient way of exploring the unfamiliar repertoire. And even now, it would take literally thousands of dollars to assemble a library of all of the chamber, orchestral, choral, and solo works in recordings that would be represented by a very modest duet collection. To hear all of these works in concert would require many years, if it were at all possible.

## Value of the Duet

Let us suppose that a music-lover has heard one of Beethoven's string trios, and wants to hear the others. The quickest and easiest way that he can do this is to play them in duet form with a friend. If he has moderate ability at the piano and a good sense of ensemble he will be able to explore the beauties of all the trios. It may be argued the duet performance will be only a shadow of the original, but it cannot be denied that it will be preferable to a mere examination of the score in a library. And repeated duet performances will familiarize the players with the structure and development of the music, so that if they do hear it in concert or in a recording they will get a much keener enjoyment from it.

The tradition of duet playing is a long and honorable one. Mozart and his sister Nannerl delighted in it. Schubert, like Mozart, composed some of his great masterpieces for piano duet. Haydn, Beethoven, Schumann, Mendelssohn, Brahms, and in modern times Debussy, Hindemith, Ravel, and Stravinsky have all contributed to the repertoire. But the original repertoire for four hands, rich as it is, is infinitesimal compared to the enormous repertoire of arrangements of all kinds of music that is available. Brahms used to like to try out his symphonies in duet or two-piano form,

and fortunately his piano-duet arrangements of his symphonic and other works have come down to us. They are models of their kind. Even today, composers like Hindemith and Milhaud make four-hand arrangements of their works, knowing that their time will be well spent in so doing.

## Needs Skill and Tact

Since the piano arrangement is so invaluable an aid in enriching musical knowledge and stimulating curiosity, arranging for piano should be practised with skill and the sort of tact at which I hinted in the title of this article. Fortunately, we possess splendid examples of how it should (and of how it should not) be done. These examples range over an amazing expanse of musical history and of style, for every sort of music has been arranged for duet, from Bach's *The Well-Tempered Clavier* to Beiderbecke's *In a Mist*. I shall limit myself in this article to a consideration of the problems of arranging for four hands at one keyboard (the piano duet) and for four hands at two keyboards (the two-piano piece).

Let us begin with Bach. No composer "arranges" more happily, and none has been more skillfully and more clumsily arranged. Since it is only human nature to be more interested in destructive criticism than in constructive, in deference to my readers I shall first consider some examples of how not to arrange Bach. Curious to relate, these arrangements are not the work of a technically unskilled or trivial musician, but of a master in his own right, who composed some superb duet and two-piano pieces—Max Reger. It is ironic that the composer of the fascinating *Cinq Pièces Pittoresques*, Op. 34, and of the noble *Sechs Stücke*, Op. 94, for piano duet, should have made almost unplayable and inexcusably clumsy arrangements of some of Bach's greatest works. What is all the more bewildering is that Reger was quite capable of turning out very practicable four-hand arrangements. His duet arrangement of his own orchestral *Variations and Fugue on a Theme of Mozart* is very playable.

But Reger loved a thick, contrapuntally intricate and harmonically rich texture, and when he arranged the Bach organ works and the Brandenburg Concertos and orchestral suites he could not refrain from putting in too much. Furthermore, he arranged some of them so awkwardly and ineffec-

tively that at least two generations of duet players have sweated over them in vain, probably cursing his memory.

To begin with, I shall compare Reger's duet arrangement of Bach's *Organ Fantasia and Fugue in G minor*, with F. X. Gleichauf's arrangement of the same work. Both of these arrangements are available, and most habitual duet players will already be familiar with one or both of them. They illustrate clearly a cardinal point of Bach arranging: the closer you remain to the original the better.

Liszt, who was no respecter of "originals" when it came to arranging, had the tact and good sense to refrain from attempting in his piano-solo arrangements of this work an imitation of the couplings and sonorous effects of the organ. Like Gleichauf, he adhered to the contrapuntal lines and simplicity of the original organ pieces as much as possible, thereby achieving a far more imposing effect.

There is a place, of course, for "free" arrangements of Bach. Every arranger, especially for two pianos, should familiarize himself with the appendix to Busoni's edition of *The Well-Tempered Clavier* in which he discusses the principles and problems of arranging Bach and gives copious musical examples. But we are discussing here a practical, faithful, and technically considerate arrangement of the music, intended to give the music-lover a true conception of the work. Even Busoni adheres far more strictly to the originals in his arrangements in the above-mentioned appendix than he did in his version of the *Chaconne* for piano solo, which is a fine achievement of its kind but a dangerous model. As a general rule it may be said that the more modest and discreet the arranger, the better the arrangement for the music-lover who wants a practical version.

## Reger's Doublings

Reger begins his duet arrangement of the *G minor Organ Fantasia* with unnecessary doublings, necessitating tricky shifts of the hands. Why does he make it almost impossible to bring out the necessary emphasis of contrapuntal detail? What one hears, unless the arrangement is played by skilled pianists with the utmost discretion, is a messy roar of chords in which the marvelous lines of Bach's music are hopelessly obscured. And this is not the

effect that the work has when played on the organ—unless it is played by a musician of poor taste on a bad instrument. Observe in contrast Gleichauf's discretion. Good pianists will make much more of his transcription than they ever could of Reger's thick chords and thunderous tremolandos in the bass. It is not necessary to cover the whole keyboard with a distortion of Bach's noble design, and all the thumping and thickening in the world will not make this process sound like organ registration. Twelve bars before the end of the *Fantasia*, Reger even "improves" on the notation by changing the *G sharp* enharmonically to *A flat* in the right hand of the *Primo* Part while leaving it *G sharp* in the left!

## The Matter of Imitation

But if Reger's arrangement of the *Fantasia* exhibited indiscretion in the treatment of the texture, the *Fugue* is a veritable orgy of doubling, thickening, and "registration". He begins modestly enough, but by the time he has reached the entrance of the theme at bar 22 he is doubling and spreading out in the bass. The left hand of the *Primo* Part in the ensuing bars at this point is a choice example of Reger's utterly impractical arranging. Compare Bach's original and Gleichauf's version with Reger's ridiculous, finger-tangling text. At bar 61 we encounter a shower of double fourths in the *Primo* Part which are intended to give an organistic effect, for the *Secondo* player is thundering away *FFF*. But in performance this passage almost invariably results not in an imitation of the sound of the organ but a hideous jumble, with each player accusing the other of drowning him out.

At bar 74 there is another example of awkward writing for the left hand and of a complicated figuration that is needless. And in bar 77 Reger blithely doubles the trill on the *G*, asking the *Primo* player to play a moving part right through the trill he is supposedly executing with the inner fingers of the left hand! And all of this is completely unnecessary. Arrangers of Bach's organ preludes and fugues for piano duet (or two pianos, for the main rules still apply) could do no better than to run through this Reger version, comparing it with Bach's original, (Continued on page 122)

# INGENUITY

## marks sponsorship of community music projects

By HELEN M. THOMPSON

**F**UNCTIONING in the United States today are 451 community orchestras. With the addition of the major symphony orchestras, college orchestras, symphonettes, and a few youth orchestras, the number of orchestral groups comes to 794. Of such is the workaday world of the American Symphony Orchestra League. Mail from and to these organizations and related groups amounts to about 70,000 pieces a year. File headings range from A for Available Musicians to Z for Zoos.

North, East, South, West, Middle America—all have their own symphony orchestras. Some are in their infancy; others are mature musically, stable organizationally. Regardless of age or kind, all are playing symphonic music because local musicians who want to play it have found fellow citizens willing not only to listen and applaud but also to give financial support.

The significant thing about these hundreds of community symphonies is that they are *not* the result of any concerted effort from outside the communities to promote music, conductors, soloists, or musicians. Far from it! On the contrary, the orchestras start from *within* the communities, among the residents themselves. Since each is an expression of an individual community, an attempt to meet cultural needs in a given area, and a medium of expression for local talent, America's non-professional orchestras are highly individualistic in organization, financial structure, and philosophy.

Here, for example, are the concerts to be given on two different days this spring by orchestras taken from a list representing but a tenth of the total number of community orchestras. It is testimony to the fact that the word "symphony" has become part of the vernacular almost everywhere in the country.

### March 15

Eastern Connecticut Symphony, Victor Norman, conductor. Children's concert in New London.  
Drake-Des Moines (Iowa) Symphony, Frank Noyes, conductor. Gyorgy Sandor, pianist, as soloist.  
South Bend (Ind.) Symphony; Edwyn Hames, conductor. Pop concert.  
Springfield (Ohio) Symphony, Evan Whallon, conductor. Mendelssohn's Elijah, with civic chorus.

### March 22

Eastern Connecticut Symphony. Concert in Willimantic.  
Columbus (Ohio) Little Symphony, George Hardesty, conductor. Capital University Choir participating.  
Mansfield (Penna.) Community Orchestra, Sigmund Michota, conductor. Wellsboro Male Chorus participating.  
Lafayette (Ind.) Symphony, Thomas E. Wilson, conductor. Local soloists.  
Rockford (Ill.) Civic Symphony, Arthur Zack, conductor. Orchestral concert.  
Kalamazoo (Mich.) Symphony, Herman Felber, conductor. Local soloists.  
Honolulu Symphony, George Barati, conductor. Grant Johannesen, pianist, as soloist.  
Bloomington-Normal (Ill.) Symphony, George Schick, conductor. Artur Rubinstein, pianist, as soloist.

That these orchestras represent wide community interest can be seen in listings of the established civic groups that help to sponsor orchestral activities. The West Suburban YMCA is sponsor for the West  
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Helen M. Thompson is Executive Secretary of the American Symphony Orchestra League, Inc.

A youth concert by the Birmingham Symphony inspires attention



In Michigan, the Midland Quartet rehearses for a Sunday musicale



The Elkhart Symphony, in Indiana, plays a Pop concert



The Elkhart organization also presents an art exhibit



The Flint Civic Opera, in Michigan, performs La Traviata







A page from the volume of works by Guillaume de Machaut now on exhibition at the Toledo Museum of Art. The illuminations are attributed to the Maître aux Boqueteaux

# Toledo Museum Shows A Thousand Years of Musical Notation

By MILDRED BARKSDALE

taining music, and the development of a number of secular music forms are traced through this collection of 125 complete books, sections, and leaves. It extends in scope from a fifth- to seventh-century Coptic manuscript to an exquisite volume of airs written and illuminated by Nicholas Jarry about 1670.

The manuscripts, selected from thousands available in American collections, are being displayed in dramatically lighted settings with tapestries, paintings, and furniture from the medieval and Renaissance periods. Several of the largest books are mounted on lecterns, as they were in medieval churches, backed by tapestries or paintings of their time.

THE five galleries being used for the show lead toward the museum's Romanesque-Gothic cloister, where, periodically during the exhibition, programs of plainsong, early polyphonic music, madrigals, and motets are being performed by Toledo musical organizations. Recorded programs of such music also originate in the cloister. Among the events during these weeks was a lecture, given on Jan. 20, by Hans David, professor of musicology at the University of Michigan, and his remarks were illustrated with recordings of music. Some of the recordings were made especially for the occasion by students at the University of Michigan.

This is the Toledo Museum's second music-art show assembled under the direction of A. Beverly Barksdale, supervisor of music, and it is in keeping with the museum's desire to correlate music with the visual arts. An exhibition devoted to musical instruments, held early in 1952, inaugurated what promises to be a series. Two exhibitions, one of composers' manuscripts from the seventeenth to the twentieth centuries, and one to be called Music in the Graphic Arts, are being planned.

In explaining the Medieval and Renaissance Music Manuscripts show, the Toledo Museum says: "There have been great exhibitions of illuminations, notably those of the Morgan Library in 1934 and the Walters Art Gallery in 1949, and there is scarcely a museum which does not own a few illuminated manuscripts. Also, there are adequate writings on notation, mostly documented with examples from European collections. However, little had been done to describe the whole manuscript—illumination, liturgical or secular content, and type of notation. The museum was convinced that among the wealth of manuscripts known to be in America, most types of notation could be found. Hence it was decided to gather prime examples of music manuscripts into a

comprehensive exhibition which would present these parallel courses of development in the arts simultaneously.

"As assembling of the show progressed, it became increasingly evident that the need for such an exhibition was great. Museums and most private collectors have bought such manuscripts for their illumination; but to a large extent the musical portions have not been documented. It is hoped that through this exhibition, the attention of scholars and students can be focused on the rich source material available in this country and needing further study."

Exceptional individual pieces, recent acquisitions, and previously unrecognized pieces are included with well-known manuscripts.

The Coptic manuscript, which may be the earliest Christian musical document extant, is one of the well-known items, and much has been written about it. It contains spheres of various colors and shades arranged in a seemingly abstract pattern and is divergently interpreted as to meaning. Perhaps the most widely accepted interpretation is that of Eric Werner who believes that this is a graphic representation of Ptolemy's "harmony of the spheres." It is now owned by a private collector and is lent anonymously.

Being shown for the first time are two unknown and undocumented manuscripts of importance: two leaves from a sanctorale credited to Toledo, Spain, and dating from the early part of the ninth century, and a hymnal made at St. Albans, England, in the eleventh century.

The sanctorale is probably the only example of early Visigothic notation in America. The fragment contains chants for the Feast of St. Leocadia, patron saint of Toledo, Spain. It is a rare document of Mozarabic liturgy, with a notation regarded today as undecipherable. This belongs to the Library of Hebrew Union College, Cincinnati.

A RARE example of Anglo-Saxon notation, as yet unstudied, is found in the hymnal, which was part of a bequest to the Library Company of Philadelphia, in 1803, by the Rev. Samuel Preston, Rector of Chevening, Kent. It is still in the possession of that library.

Interesting comparisons of the same chant in different notations abound in the exhibition. For example, the introit Ad te levavi animam meam, for the first Sunday of Advent, can be seen on an early eleventh-century leaf notated in Sangallian oratorical neumes. Made in Salzburg, it is now owned by the Cleveland Museum of Art. The same chant is found on a handsome leaf done in Austria or south

MUSIC manuscripts from the seventh through the seventeenth centuries are represented in the current exhibition, Medieval and Renaissance Manuscripts, at the Toledo Museum of Art, in Toledo, Ohio. The first show of its kind known to have been assembled in this country, it opened on Jan. 11 and will continue through March 1.

An almost complete history of music notation, the principal schools and periods of illumination, all types of liturgical books con-

Mildred Barksdale, former newspaper woman, is MUSICAL AMERICA's Toledo correspondent.





*The border of this page is reproduced from a leaf, now being shown in Toledo, of a sixteenth-century French or Flemish antiphonary. The historical initial M, the first letter of the introit for the Feast of Andrew, shows the Twelve Apostles*

Germany, circa 1450-60. Here the notation is the fully-developed Gothic form on a five-line staff. This leaf belongs to the collection of the late Otto F. Egge, Cleveland.

**C**HANTS which enjoyed great popularity for several centuries and then passed out of use are represented here. Typical of the antiphon for the birthday of the Virgin Mary, *Hodie nata est beata virgo*, shown in antiphonaries from twelfth-century Germany, and thirteenth- and fifteenth-century Italy.

Although only five examples of the sequence or prose are retained in the Roman liturgy today, one fourteenth-century volume from southern France contains 49 sequences, representative of the thousands that must have been composed during the late middle ages. Illustrative of this is the single first leaf of a fourteenth-century Flemish sequentiale containing the sequence for Christmas Eve.

A high point of the exhibition is the first American showing of the celebrated Guillaume de Machaut book of poetry and music, circa 1370. Long known to scholars, it was in the collection of the Marquis de Vogue and is now owned by Wildenstein and Company. About one-third of the large volume contains music of Machaut, France's great Gothic poet-composer, some of which has appeared in modern editions. This is one of five volumes believed to have been prepared under the supervision of the composer himself. The other four are in the Bibliothèque Nationale, in Paris. Among the volume's contents are Machaut's mass, which is the most famous polyphonic composition of the fourteenth century, and collections of rondeaux, motets, ballades, and lais.

The Nicholas Jarry book, a collection of the most popular airs of the court of Louis XIV, was assembled by this most famous of French scribes around 1670. The texts are written in delicate cursive letters and the music in white mensural notation. Each air occupies a double page, with elegant pairs of initials introducing the text. The composers are yet to be identified. This volume is lent from the Rosenwald collection of the Library of Congress.

Among other important manuscripts are the Chansonnier de Labord, from the Library of Congress; the eleventh-century Beneventan Sacramentary Missal, the Melk Missal, and the Cistercian Sanctorale, from the Walters Art Gallery, Baltimore; the thirteenth-century Dominican Missal, from the John Frederick Lewis Collection of the Free Library of Philadelphia; the Vincenzo Capirola Lute Book, and the twelfth-century copy of Boethius' *De Institutione Musica*, from the Newberry Library, Chicago.

**O**THER manuscripts have been lent by the Pierpont Morgan Library; the Grosvenor Library, Buffalo; the Sibley Library, Rochester; the Library of the General Theological Seminary, New York; the Library of Columbia University; the Cincinnati Art Museum; the Rosenwald Collection in the National Gallery of Art; the Detroit Institute of Arts; the City Museum of St. Louis; Vladimir G. Simkhovich, New York; the Museum of Fine Arts, Boston; the Houghton Library of Harvard University; the Library of Wellesley College; the New York Public Library; the Library of Cornell University; the Library of the University of Michigan; and the Toledo Museum of Art.



*George Gershwin's Portrait of Schönberg*

# A Self- Analysis

by

**ARNOLD**

**SCHÖNBERG**

**I**F PEOPLE speak of me, they at once connect me with horror, with atonality, and with composition with twelve tones. Generally it is always forgotten that before I developed these new techniques, there were two or three periods in which I had to acquire the technical armament that enabled me to stand distinctly on my own feet, in a manner that forbade comparison with other composers, predecessors or contemporaries.

It is seldom realized that a hand that dares to renounce so much of the achievements of our forefathers has to be exercised thoroughly in the techniques that are to be replaced by new methods. It is seldom realized that between the technique of forerunners and that of an innovator a link is present and that no new technique in the arts is created that has not its roots in the past. And it is seldom realized that those works in which an innovator prepares — consciously or subconsciously — for the action that will distinguish him from his surroundings furnish ready information about the justification of an author's turn toward new regions.

In formulating this justification it seems as if this might be the task of a musicologist. But this is untrue, because it is just the audience to which such recognition is important. And it is the musicologist's duty to guide the audience in order to procure a fair evaluation to one who had the courage of risking his life for an idea.

Musicologists have failed to act in favor of the truth. This is the reason why my situation with the audience is often as follows: To those of my works that might interest them (that is, those they consider atonal and dissonant) they refuse to listen, and those works that are not called atonal but are less dissonant are not interesting enough — to people who do not know them at all.

This is another of the posthumous manuscripts of Arnold Schönberg, in the possession of his widow, which have appeared from time to time in *MUSICAL AMERICA*.

Atonality or dissonance are no yardsticks for evaluation. Superficiality might base its judgment on such qualities. True love and understanding of music will wonder: What has been said? How was it expressed? Was there a new message delivered in music? Has a new personality been discovered? Was the technical presentation adequate?

#### *Identify, or Appreciate?*

Of course, to identify the style is easier and procures for one the glory of a connoisseur. But the love of the friend of art does not derive as indirectly—if it is appreciation that it aims at.

I am sure works of my last style would find at least the respect they deserve if the audience would be given a chance to do justice to the works of my earlier periods. It was a healthier situation when Richard Wagner's works had to struggle for recognition. Then, even the most conservative friends of music recognized the value and the beauties of Wagner's first and second periods—*Rienzi*, *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*. This recognition paved the way for the appreciation of

*Tristan*, *Die Meistersinger*, *The Ring*, and *Parsifal*.

I, personally, do not find that atonality and dissonance are the outstanding features of my works. They certainly offer obstacles to the understanding of what is really my musical subject. But why then did even works of my first period always meet resistance at the first few performances, only later to become appreciated?

It seems that the true cause must be found in my tendency to endow every work with an extravagant abundance of musical themes. In the works of my first period this caused extension to a length that soon began to annoy me. It was, of course, the tendency of the Wagnerian and post-Wagnerian epoch. Recall the extension of symphonies by Bruckner and Mahler and other forms by Strauss, Reger, Debussy, Tchaikovsky, and many others. Much of this length, except in Mahler and Reger, was due to the technique of using numerous little varied or even unvaried repetitions of short phrases. I became aware of the esthetic inferiority of this technique when I composed the final section of the symphonic poem *Pelleas and Melisande*. In the greater part of that work, sequences made up a considerable contribution toward achieving the necessary expanse of the presentation, such as is required for easier understanding.

At the very start I knew that restriction could be achieved by two methods, condensation and juxtaposition. The first attempts that I made prior to this recognition—to use variation, often with

far-reaching changes—did not satisfy me perfectly, though in "developing variation" lies a far greater esthetic merit than in an unvaried sequence. But thereby the length of a piece was scarcely considerably reduced. Thus even my First String Quartet, Op. 7, which I dislike as little as any of my earlier works, is of an unusual length—a great obstacle to the recognition of whatever beauty might be found therein.

#### *Virtues of Brevity*

Before I could master technically the difficulties of condensation and juxtaposition, I was forced by my destiny upon another road. By abandoning the one-movement form and returning, in my Second String Quartet, to the organization of four movements, I became the first composer in this period to write shorter compositions. Soon thereafter I wrote in the extreme short forms. Although I did not dwell very long in this style, it taught me two things: first, to formulate ideas in an aphoristic manner, which did not require continuations out of formal reasons; secondly, to link ideas together without the use of formal connectives, merely by juxtaposition.

I admit that this style of writing does not promote easy understanding. It is the style of my music since about 1920, and it requires intense attention to grasp, and a good memory to keep in mind what is going on. I am sure that a full understanding is difficult to acquire if one has not gradually become acquainted with my ideas in general and their special presentation.

*(Continued on page 172)*



# ARCHIVIST VIEWS EVOLUTION OF THE LYRIC THEATRE

## Opera entered a new epoch at the beginning of the twentieth century

By JOSEPH GREGOR

THE most curious phenomenon in the history of all the arts was the appearance of that handful of writers, musicians, and scholars, who met in the home of Count Bardi di Vernio in Florence in the last years of the sixteenth century, not to invent a new art, but to rediscover an old one. It was the Camerata. Its ambitions were great, its success doubtful, and the members were totally unaware that their beginning was also the beginning of a mighty development of 300 years, over which disputes would never cease—a development people would condemn with all the weapons of reason, while at the same time they built glorious temples for it in all the capitals of the world.

Around 1600, the Camerata attempted to re-create the drama of antiquity—and they invented opera. Their language and means of expression were laughably simple in comparison with the gigantic contrapuntal system they condemned as barbarism. When a new musical language was discovered about 1900, it was immediately clear that opera would enter a new epoch. But in Vienna—the Florence of this new camerata—tradition was not in the least despised, for the classic symphonic form was still recognized and admired in the twentieth century. While Gustav Mahler undertook a complete regeneration of operatic staging—people still talk about Mahler's *Fidelio*, Mahler's *Don Giovanni*, and Mahler's *Tristan*—he was simultaneously erecting the gigantic and towering structure of his Eighth Symphony. In it the Veni creator is contrasted with the last scene of Part II of Goethe's *Faust*. A thousand years of the spirit and language of music are bound together as if by one tie, and the spirit of the stage is obvious.

The situation of the new camerata was altered through the circumstance that Strauss, the greatest representative of tradition in that period—not in his musical language but, like Mahler, in his musical philosophy—joined the movement. Between Wagner's death and the first performance in 1894 of Strauss's *Guntram* lay only a decade. The restless young master then went romantic ways, like his great model. But, as if the spirit of change had also seized him, he created *Salome*, whose

first performance on Dec. 9, 1905, sent a tremor through the musical world.

Of course Mahler knew that *Salome* contained dozens of harmonies, like those of Moussorgsky and Debussy, which could not be analyzed according to the principles of harmony as taught up to that time. Mahler fought all his life in vain for *Salome*, against which zealots of the Vienna Court Opera had closed the theatre's doors; and he did not live long enough to see how these bold harmonies increased beyond all reckoning.

### Strauss the Experimenter

A conflict between the new school of composers and Strauss was impossible because Strauss was himself a great experimenter, whose most significant achievement had also been the regeneration of opera. In *Elektra*, the next work after *Salome*, Strauss brought the antique world of Greece onto the operatic stage, a world to which he returned ever more decisively in his old age. Next, the mighty enchantment of the baroque theatre enticed him. To this allure we owe that master piece, *Die Frau ohne Schatten* (1919). But the master did not repeat himself. Every style was tried out—except the romantic. There was no point of attack against Strauss for the strife-loving sons of the new century to seize upon.

A modest musician who achieved world fame against his will, Arnold Schönberg (together with Mahler) determined the new harmonic order. He encountered not merely mishap after mishap but scandal after scandal, not on the operatic stage but in the concert

hall. He was the master of expressionism, for all laws of the new language had to subordinate themselves to expression in music. From the adoption of certain tonal combinations as basic material, laws were evolved that were no less binding than those regulating the relationship of the tonic to the dominant. Atonal music is a myth, for this language is constantly evolving towards a new tonality, which is much richer than the scales built from twelve equally tempered tones recurring at the same intervals twelve times. (We should never forget that Helmholtz expressed his doubts as early as the 1860s whether the system of equal temperament would be permanently satisfactory to musicians. He who is interested in musicology will find in the Renaissance, and especially in the splendid system of modes of the Greeks, an important example. This was also the basis of a sung drama.)

It cannot be denied that the challenges of the new camerata were as severe as those of the old. Schönberg set to music postcard messages that had been sent to him by his friends Peter Altenberg and Alban Berg, and he had them performed. People in the audiences not only whistled but climbed over the seats to battle with each other in a wild combat of pros and cons. It is no mean tribute to the audience of that period (1912) that it understood the gap between *Verklärte Nacht* and those postcards very well. There are works of the master that always were received with respect, even with general enthusiasm. Of the members of that camerata, Schönberg valued Alex-

ander von Zemlinsky very highly, while Franz Schreker led grand opera down a by-path that represented an intermediate stage of development.

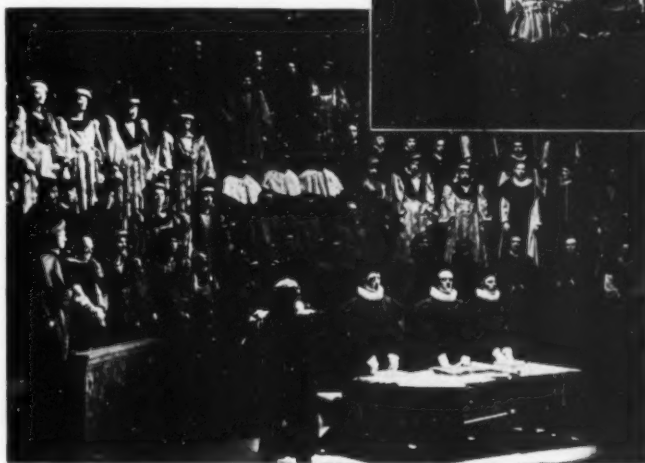
Much more farsighted than Schreker was another student of Schönberg, Ernst Krenek, born in Vienna in 1900, a true son of the new century. Krenek wrote in 1926 that "the problem of the opera of today is to express the matter-of-fact attitude of our times". Strauss had sought to solve this problem three years earlier in *Intermezzo*, an operatic comedy with interludes, using a highly ingenious form of recitative. The agreement of this master in his sixties with the young musical revolutionaries went even farther. Strauss finally revealed a principle that applies to every camerata: "orchestral polyphony is the living Satan who put counterpoint in our cradles." A few years after *Intermezzo*, Krenek's *Johnny spielt auf* was performed in sixty opera houses. The timeliness of this opera was indeed great since it presented jazz on the grand opera stage. Naturally, Strauss's modest game of skat (an important example of his comic powers) paled beside this.

Krenek's creative work increased in its significance. With *Orpheus* and *Euridice* (after Oskar Kokoschka), *Karl V* seems to me to be his most important work. In Vienna, Clemens Krauss fought in vain for this opera, just as his predecessor Gustav Mahler had fought for *Salome*. It was of no use to him that Mahler's Eighth Symphony, that even Schönberg's *Gurre-Lieder* had

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Photographs by Rudolfo Pittner



Left: The council scene in Werner Egk's *Columbus*, in its premiere at the Vienna Staatsoper. Above: The drawing-room scene in Richard Strauss's *Capriccio*, another Staatsoper production, with Peter Klein, Maria Cebotari, Emmy Loose, Alfred Jerger, Martha Rohs, and Paul Schoeffler

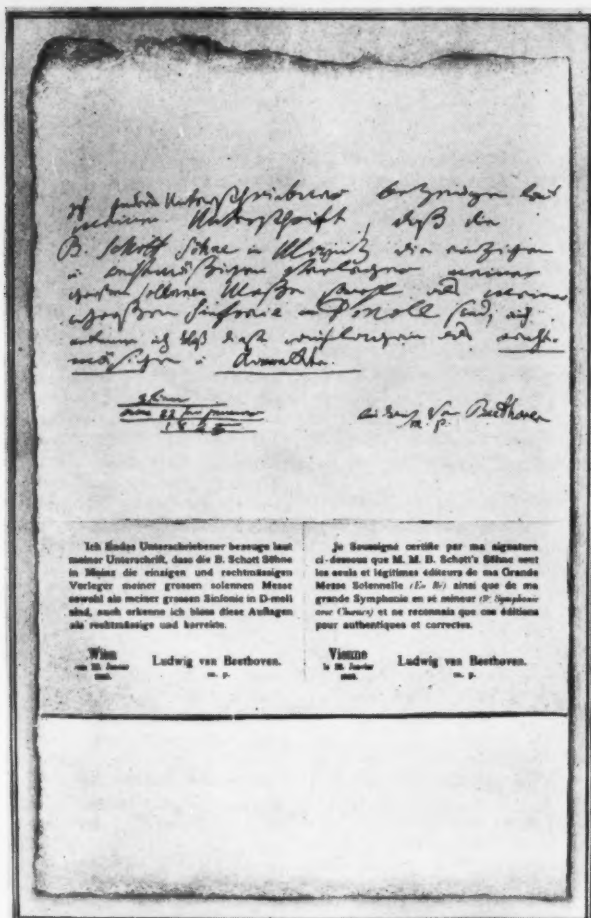
Josef Gregor is curator of the theatrical collection of the National Library in Vienna, the author of several studies on opera and theatre, and the librettist for Strauss's *Die Liebe der Danae*.



# A Visit to the Publishing House of SCHOTT

Old memories and mementos  
abound in historic rooms

By EVERETT HELM



The contract for the Ninth Symphony between B. Schott's Sons and Beethoven, signed by the latter

IT IS little short of a miracle that the house of Schott, one of the world's oldest music publishers, was still standing at the end of the war. On all sides there were only ruins and gaping holes to be seen—huge piles of rubble where massive buildings stood, smaller piles of bricks that once had been houses. The city of Mainz took some of the worst punishment of the war through repeated bombings, and it is estimated that Mainz was over eighty per cent destroyed. Entire blocks of houses and office buildings were leveled, so that the center of town was practically a desert of ruins except for an occasional lonely building that had somehow escaped the fate of its neighbors.

Such was the general aspect of Mainz the first time I saw it after the war, in the fall of 1948. It was thoroughly depressing. I walked through streets still filled with rubble, where no car could pass — through narrow, crooked streets in the old section of this ancient city that was now a wasteland. Mozart had also walked these streets on his way to Schott Verlag in the Weihergarten. Richard Wagner had walked there too, to sign a contract for a new opera called *Die Meistersinger*. Thanks to the generosity of the Schott firm, he lived for several months just across the Rhine from Mainz, in Bieberich near Wiesbaden.

The moment I entered the Schott premises, however, I was taken at one bound back to the present. Here everything was bustle and activity. In one wing workmen were pounding, hauling, pouring cement; this wing alone had been hit by a bomb, and much music, equipment and machinery had been destroyed. The main structure however, including the museum and the historical rooms, had suffered comparatively little. There is nothing "modern" about this building. It was constructed in its present state in the eighteenth century and has undergone practically no change. The corridors are narrow, the room arrangements inconvenient—a labyrinth of small, connecting chambers. The atmosphere is friendly, unpretentious, and loaded with tradition. Programs

and posters of days gone by line the corridors and walls, mingling with paintings and engravings. The little reception room in which I waited had on the walls some charming colored engravings of eighteenth-century Mainz and a "flyer" announcing a concert to be conducted by Herr Ludwig van Beethoven. I had scarcely had a chance to examine these lesser treasures before I was greeted by one of the present owners of Schott Verlag, Willy Strecker, who was to introduce me to the greater treasures beyond.

He suggested we start at the top and work down, so to speak, and in a few paces we were in the "Wagner Room." In a quiet, friendly way Herr Strecker explained to me that Wagner here read his first draught of *Meistersinger* to a small group of guests in 1862, and drawing a volume from one of the shelves he put the manuscript in my hands. I tried to concentrate on this document, but had the same experience I have often had since on entering this room—a sensation of bewilderment, not knowing where to begin to look and to concentrate. On the walls hang portraits, letters and manuscripts. Here is an oil portrait of the young Beethoven, there a letter from Schumann to Schott, beside it a Liszt manuscript, opposite a photograph of Hindemith. And at one end stand a few discreet vitrines containing manuscripts by Chopin, Schubert, Tchaikovsky, Mozart, Strauss, Mahler, Stravinsky, Rossini. Concentration is next to impossible; the eye and the mind lunge from one object to another, from one thought to another.

AFTER swimming for a time in a century and a half of musical history I beg for relief and Herr Strecker leads me off to his office—a small, modest room such as one would hardly imagine for the owner of one of the world's largest music publishing houses. Here I meet the firm's co-owner, Ludwig Strecker, at work on a fascinating book that has since appeared in print: *Richard Wagner as Publisher's Colleague*. I ask the brothers Strecker if they would give me a short historical

résumé of the firm, and they oblige, making frequent use of documentary material on the premises.

I am shown an oil portrait of a pleasant-looking young man with strikingly intelligent eyes. This is Bernhard Schott, music engraver, book printer, music dealer and virtuoso in the court of the Archbishop of Mainz, the Schott who in the year 1770 founded the present firm, the second oldest music publisher in Germany. It may be mere coincidence that Schott Verlag and Beethoven were both born in the same year. Yet Schott was to publish Beethoven's last works, receive his last signature, and be the object of his last words. On his deathbed, Beethoven signed

(Continued on page 134)



The Wagner Room at Schott's

# Strauss-Hofmannsthal Letters

## Composer and librettist reveal unknown facets of their collaboration

By MAX GRAF

OF ALL the composers, Richard Strauss was the most industrious letter writer. When I used to visit the composer in his house in Garmisch, every evening after dinner Strauss retired to his workroom to write letters. The day belonged to composition, for Strauss was one of those creative artists, like Goethe and Mozart, who worked daytimes and who needed sun for the operation of his fantasy. The night was devoted to letter writing. The number of letters that Strauss wrote in his nervous, delicate script runs into many thousands. His handwriting revealed the clarity of his thinking as well as the distinctiveness of his personality. In contrast to Johannes Brahms, who wrote short letters and disliked revealing his personality to the world, Strauss was always open and informative, and needed to discuss his works thoroughly in his letters. Strauss was just as clear in his letters as he was in his life.

Hugo von Hofmannsthal speaks in a letter of the great "unforcedness and spontaneity" of the composer in his letters. Actually, Strauss could sometimes be brusque in his letters, for he did not write for posterity but for the present moment. He always wanted to achieve something specific in his letters: to express his opinions about one of his works, to make sure that a performance would be given in the spirit he desired, to air his anger at circumstances and people who displeased him, to show his friendship, to express his joy at successes, to get people to work for him. He was always active, lively, busy, and this appears in his letters. I have about eighty letters from Strauss. Every one of them is full of life and energy, and every letter seems to have been written with the mood of the moment strongly in the ascendant, whether he was telling me about a new work, or about the successes of his concerts in South America, or about an opera performance that pleased him, or about a criticism that angered him. Many of these letters he wrote to me concern matters at the Vienna Opera, where Richard Strauss was director for several years after 1919. Some of them were written while he was traveling in Greece or Spain. Some were letters of friendship, invita-



This drawing of Richard Strauss and Hugo von Hofmannsthal seated at a café table was made in 1927 by B. F. Dolbin. Standing in the background are Arthur Schnitzler and Richard Beer-Hofmann

tions, or questions about the health of my ailing wife. In all of these letters appears the whole human being, Richard Strauss, his clear spirit, his keen understanding, his practical and ideal thinking, his smile of superiority, and sometimes his Bavarian coarseness.

SUCH letters Strauss wrote in great numbers to friends and seekers of favors, to his publishers, to men and women of Berlin and Vienna society, to artists, conductors and theatre directors, to his librettists, to music critics who recognized his genius, like Oscar Bie in Berlin, to writers who admired him, like Romain Rolland. Each of these letters is lucid, reasonable, characteristic, and open, and the handwriting shows that it was a shrewd head, that knew exactly what it thought and what it wrote, that conceived them. The writing is distinct though nervous; it seems to play with the forms of the letters, yet it is even. They all have a very beautiful inner form. There is no trace of the storm that seems to have torn Beethoven's letters from the paper, no trace of his uncontrolled handwriting. Strauss's letters contain none of the ecstasies of Richard Wagner's letters, of the superb romantic theatre of the emotions, through which Wagner reminds us of the enthusiastic French roman-

cists Lamartine and Chateaubriand. There is nothing of Mozart's merry coarseness, revelling in erotic jests, as Mozart liked to in real life, to release inner tensions and to relieve himself from the strain of composition.

Strauss's letters are those of an impulsive but controlled personality and of an artistic man whose feet are solidly on the ground. The form of life of Goethe, who mastered and purified the romantic storm and stress in his soul, was a model for Richard Strauss. In his later years, Strauss assumed the loftiness of an Olympian, seeking like Goethe to conceal thereby the tensions in his inner self. This attitude helped to give Strauss's letters their clear, serene form. Strauss never failed to sign his letters, even to intimate friends, with a stately: "Dr. Richard Strauss." He was obviously very proud of the title of Doctor, whereas Brahms made as little use of the title given him by the University of Breslau as did Anton Bruckner of the title of doctor awarded to him on his seventieth birthday by the University of Vienna. Just as Goethe used to wear a large medal when he received company, Strauss always signed his letters with the title of doctor, expressing in his flourishes around the "D" in "Doctor" his feeling of superiority, his con-

sciousness of his own genius, his respect for forms, and sense of separation from men of lesser stature.

When the first edition of the Strauss-Hofmannsthal correspondence, consisting of 83 letters of Strauss and 102 of Hofmannsthal, appeared in Zürich in 1926, it was an important event, for the 185 letters dealt with the creation of Strauss's *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Die Aegyptische Helena*. These letters gave us a glimpse into the workroom of Richard Strauss. They were mainly concerned with the origins and the working out of those operas. They revealed the collaboration of the musician and the writer.

RICHARD Strauss wanted these letters to be published. He proposed this publication to Hofmannsthal in May, 1925. He wished to indicate to the readers of these letters the serious nature of his collaboration with his librettist and to make it easier for them to understand his operas by making available to them the commentaries included in the correspondence. Hofmannsthal agreed to have the letters published, but he rearranged some of them, deleted some passages, and altered others. The irony with which Strauss sometimes treated his librettist, who worried about immortality in every rhyme, displeased the sensitive poet. When Strauss in his letters called him "My dear Scribe!", or wrote "Saddle your Pegasus. The hack will run well enough if it has to", the wounded Viennese poet winced. Hofmannsthal did not want everything that the two friends had written to each other in confidence exposed to "the strange, cold public".

But the new edition of the Strauss-Hofmannsthal correspondence restores the original form of the letters. It also includes many additional letters, bringing the total to 338. These new, hitherto unknown letters not only throw a new light on the collaboration of the poet and composer, but also reveal the artistic development of Richard Strauss, and how Hofmannsthal influenced this development and stimulated the fantasy of the composer.

Hugo von Hofmannsthal was more to Richard Strauss than a librettist, and played a different role in his life. Hofmannsthal, (Continued on page 133)

Max Graf, distinguished Viennese critic, is Musical America's representative in Vienna. He recently completed a series of lectures at the New School for Social Research in New York.



# MEDIEVAL MUSIC

Some new views  
on its problems  
and their relation  
to those of  
our day

By

HENRY BARRAUD

**A**N opinion frequently expressed in discussions of the festival of twentieth-century music held in Paris last spring was that the nineteenth century, in effect, came to a close, not on Dec. 31, 1899, but with Germany's declaration of war on Russia on Aug. 1, 1914. In political, social, or economic terms, this assertion is virtually incontestable, but not, I feel, with respect to the arts. Although Debussy was in his works still promulgating an esthetic principle that had its origins in the nineteenth century, it must not be forgotten that Stravinsky, one of our most representative twentieth-century composers, completed the score for *Le Sacre du Printemps* in 1913. Sergei Diaghileff's *Ballets Russes*, which came to exert such a dominant influence in all fields of modern creative activity, had already toured Europe and the United States, and many canvases by Picasso and painters of the Cubist school likewise date well before 1914.

So much is true: that the art particular to a certain historic period is, at its best, in advance of that period.

One thing in the field of music, however, that cannot be said to predate 1918 is an historical sense that fitted the various phases of musical evolution in the proper perspective, establishing their relative value and correcting the strange illusion that Bach and Mozart were both, strictly speaking, eighteenth-century composers. One of the rarest geniuses in the history of music, Perotinus, whom thirteenth-century Christendom recognized as the master of masters, was hardly known to musicologists writing at the beginning of this century. He is mentioned only once and then, in passing, as "barbarous and incoherent". Vivaldi, Scarlatti, Peri, and Monteverdi were unknown to the public before the first World War, and only about 25 or thirty years ago did the British "discover" Byrd, Dunstable, and even Purcell. If the sixteenth century has recently assumed an important place in musical history through the efforts of Henry Expert, the fifteenth century remains virtually untouched, while our musicians of the seventeenth century, Destouches, Campra, and Marc-Antoine Charpentier, still wait to find their rightful place as contemporaries of Bach.

One period is as yet all but closed to us, that of the Middle Ages. What happened between the sixth and eleventh centuries? How was the transition from plain chant, codified by Pope Gregory, so effected as to result in the musical language that we use today? Recent works by French musicologists yield interesting information in this regard. A most remarkable study, which appeared last summer, is signed by the noted specialist in Middle Ages music, Jacques Chailley. I shall therefore draw upon this work in constructing a general picture of the musical practice of that time.

When an art arrives at the point in its evolution where its creators, searching for novelty,

only complicate their style and search out refinements that render their work incomprehensible to their audiences, that art is either condemned to an early demise or subject to drastic reform. Conditions of this sort have existed several times in the history of music. Consider, first, the music of ancient Greece and its disappearance from what remains to us of a once flourishing civilization. One can find in various texts, notably in Plato, that from the fifth century B. C. music became enmeshed in subtleties that the people could not grasp. Decadence was inevitable. In a short time, music became a kind of secret language used only by initiates and, thus, as the property of a clique of artists and intellectuals, vanished from popular life leaving no traces. Here was the end for ancient music, a void to be filled by the rise of a musical tradition bound to the Christian church.

## *The Mandate of Gregory*

This tradition was so firmly entrenched at the opening of the fifth century that it survived the barbaric invasions of Europe that followed. But, in the absence of written notation, early Roman Catholic liturgical music was menaced with considerable alteration through the influences of the folk song of a particular region or people. It was for this reason that Pope Gregory compiled and edited the plain-song and liturgical music of his time that, to this day, bears his name as Gregorian chant. The Pope's only thought was for the unity of the church, a unity that would not admit diversity of religious practice. Such a dictatorial measure, however, was not easy in a time when communications were neither rapid nor sure. Two centuries passed before universal acceptance of Gregorian chant was realized. It then became a victim of its own success, and here is a lesson for thoughtful musicians today. One cannot confine one's musical practice to any fixed system, whether it be that which Pope Gregory made mandatory in the church or that which Arnold Schönberg would make mandatory in the concert hall. Music will, in this case, soon divorce itself from system and, in the hands of others, follow its natural evolution according to the secret laws over which man has little control.

That strict adherence to a musical system can lead to a break from that system is seen in the ninth century. The monks of the Norman abbey at Jumièges, unable to fix in their minds the music of a Kyrie (this Roman liturgy was seemingly so foreign to their sensibilities), invented a mnemonic device to compensate their failings. They invented a supplementary text, adapting each syllable to each note in the vocal line, which could be inserted in the given text, as for example, Kyrie (rex genitor ingenite) eleison. Eleven centuries of music have drawn upon this idea. The monks were enchanted by their little trick and compiled a catalogue, an antiphonal, that they used until the Norman invaders destroyed the abbey.

The antiphonal of Jumièges later fell into the hands of a monk at the abbey of St. Gall in Switzerland and was further adapted and

Henry Barraud, composer and musical director of the French national radio, is a regular contributor to *MUSICAL AMERICA*. Many of his compositions have been performed in this country.



amplified. Thus was born what we know as the trope, which over the years came to play such an important role in both sacred and profane music.

In the beginning the trope was only an expedient incorporated into the liturgy when the Gregorian verse ends in that sort of lyric effusion where words become impotent to translate the jubilation or ecstasy of the singer or give way to a vocal line meagerly provided as to text. But at St. Gall things did not stop there. The short poems interpolated into the vocal line soon required more musical material, an extension of the vocal line. What was originally designed to serve as aid to memory was rapidly becoming an important factor in the musical development of the church. The trope figured not only in the Kyrie of the Mass but in the Sanctus, Agnus Dei, and Introit and gave rise to a plethora of melodic invention. In secular music it served as forerunner to the troubadour songs (the word troubadour is most certainly a derivative of tropatores, i.e., maker of tropes) and as a literal basis for the heroic poems of which the Chanson de Roland is an outstanding example.

The first evidence of lyric drama, which was first a liturgical drama, is a trope preserved in a manuscript from the abbey of St. Martial in Limoges. This trope is the well-known *Quem Quaeritis?* (Whom seekest thou? Jesus of Nazareth, which was crucified. He is risen; He is not here, etc.) The ceremony involves a scene showing three children, their faces covered with a thin veil. They advance to the first step of the choir. Two other children, representing the angels, are placed behind the altar and intone the *Quem quaeritis?* During the dialogue between the angels and the holy women, the latter approach the altar until

their voices unite with those of the angels in the final Alleluia.

Such was the first liturgical drama. Later, in the twelfth century, one finds a dramatic figuration on the parable of the wise and foolish virgins, i.e., the Sponsus, in which it is likely (although one cannot be certain from the stage directions) that a scenic element appeared for the first time in the gates of Hell, which recurrently figure in the directions for the fifteenth-century mystery plays.

A phenomenon of this period which seems impossible to locate geographically was the custom of singing plain-chant melodies in parallel voices. This practice was, in fact, simultaneously established in France, in Flanders, and in England. Mr. Chailley cites in his book the passage from Aristotle's *Problems* in which the philosopher observes for the first time that, when a man and a woman believe they are singing in unison, they are in reality singing an octave apart. It is more than possible that, during the Middle Ages, the first instance of what we call organum occurred in this way. The first diatonic steps after the octave are the intervals of the fifth and the fourth. It is known that in other musical cultures than our own (in which the third is considered the most aurally pleasing interval) the fifth and fourth are deemed naturally consonant.

Elaboration on the cantus firmus led to the formulation of the first rules of counterpoint in the concept of contrary motion, i.e., one voice descending while the other ascends, and to the rise of the descant and organum. If one remembers that the first trope was invented at Jumièges in the ninth century, one can appreciate the *lenteur* of the immense musical evolution that provided the foundations of modern music. It was not until the beginning

of the twelfth century that the primitive stage in this evolution was culminated. The next was a classic stage.

I must underline the almost majestic slowness of musical evolution and its essential conformity to the nature of things, to the order of creation, as opposed to the frenetic groping that is manifest in contemporary musical endeavor. There is today a desperate inquietude among young musicians, a reversion to technical complexity that can in no way appease that consuming thirst satisfied only by the sparkling water of a bursting inspiration.

We will see, however, that this situation is not a novel one. A similar disease was current among musicians during the greater part of the fourteenth century, and, although it did not in the end succeed in obfuscating the élan of the school of Perotinus, the symptoms were the same. It was not only in the words that were bandied about in the form of the manifesto, as is the case today. There was the camp of the "progressives" and that of the "reactionaries". They despised one another. We know this period as that of the *Ars Nova*. One feels that the musicians of this time were drunk with the rich bulk of material they had inherited from their predecessors and abandoned themselves to a debauchery of alterations in rhythmic, contrapuntal, and harmonic devices that no longer had any relation to what was being expressed or to the logic of the style expressing it.

In sum, one sees a recurrence, in polyphonic music, of the same phenomenon that destroyed the monodic music of ancient Greece. Musical creation becomes intellectualized to the extreme, is encumbered by unjustifiable refinements, and loses sight of the true end of music, which is, by means of sonorous material, to express a spiritual and transcendental reality. The end becomes the means. We have today the Byzantine discussions of the twelve-tone system and the affirmations by theoreticians of this school that delight the specialists but stir the anxieties of our younger musicians who are as yet insufficiently mature to withstand these onslaughts imperiling their artistic integrity.

#### The Mass of Machaut

The excesses of the *Ars Nova* all but deprived France of her role as musical guide to the civilized world. (Manuscripts preserved in Scotland, in Spain, and in other countries reveal that French music exerted the strongest influence on composers of that time.) Fortunately, Guillaume de Machaut appeared to furnish a link between what had been and what was to come. Machaut imposed a measure and a simplicity that served to cleave away the trappings of the *Ars Nova*. His well-known *Notre Dame Mass* remains a baroque work, reminding one of the flamboyant style that marked the decadence of Gothic architecture, but is nevertheless a great work by a musician who was the first to elevate himself above this critical period. After what now can be regarded as an accidental retrogression, musical evolution resumed its natural course with the dynasty of Flemish composers, Dufay, Binchois, and Ockeghem to attain its greatest heights in the works of Josquin des Prés.

We come to a period that is more familiar to the laymen, that is, to the laymen of our day, since Josquin was virtually unknown at the beginning of the century and has only recently come to be recognized as one of the four or five geniuses in musical history. I do not know, as I write this, whether the American public is as unfamiliar with these figures of the past as is the French public.

However intriguing may be this study of the music of the Middle Ages to which Mr. Chailley has devoted his life, I would have perhaps never undertaken this summary review if I had not been stuck by two lessons that such a study can teach us. The first is that, when the artist no longer communicates with his public, art loses its *raison d'être* and is self-condemned. A work of art exists as a potentiality. It comes to the public as an open electric circuit, and it is the public that must close that circuit in order to receive what the

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This ninth- or tenth-century ivory relief, in the Vienna Museum of Art, shows Pope Gregory being divinely inspired by a dove as he writes. Below are three scribes

# Music Behind the Iron Curtain

## — A Report

THE Soviet Communist Party's attack on the arts is part of a comprehensive campaign to bring their entire cultural apparatus into play against the free world. In this dovetailing of cultural and foreign policy, literature and drama were regimented by the resolutions of 1946, while music remained and unfettered until the decree of February, 1948. This period of grace was no doubt due to the remoteness of music from politics and to the technical difficulties of musical censorship. For, although Stalin, revealing himself through the late Zhdanov, expressed an aversion to atonal music and a distinct preference for the diatonic scale, he and other Communist arbiters were unable to keep sufficiently tuned to the scale's intricacies to discover every lapse from their own directives. This has resulted in a pell-mell screening of compositions in which some pass with Stalin Prizes and others, written in the same harmonic pattern, bring only derisive abuse.

### Musical Decree of 1948

No picture of the state of serious music in captive Europe is complete without a survey of the last few years of Soviet music and the startling about face of the musical decree of February, 1948. In contemporary Soviet musical circles, as well as abroad, the Big Four refers to Shostakovich, Prokofiev, Khachaturian and Miaskovsky. Shostakovich, the Marxist genius whose music was closely linked to the Party line, is often called the musical highbrow of the Soviet regime. Prokofiev and Khachaturian are probably more widely known in the United States as the composers of Peter and the Wolf and Saber Dance, respectively, than for their more significant works. Rimsky-Korsakoff's former student Miaskovsky, the most prolific of Soviet composers, is comparatively unknown outside his own country.

The Big Four, particularly Shostakovich and Prokofiev, provided the new Soviet Republic with some of its most potent propaganda as well as with a high-class cultural export. Their genius was used to buttress the theory that great music flowers only in periods of political and economic enlightenment, i.e. under Communism. The prestige they brought their own country and the superiority complex their achievements engendered in the Soviet people makes their censure all the more incredible. In one stroke, by the decree of February, 1948, the Central Committee swept all four geniuses into the musical doghouse.

Prior to 1948 it was commonly

(The report of the following proceedings was obtained by the Research and Publications Service of the National Committee for a Free Europe, Inc., the same committee that sponsors Radio Free Europe.)

said in Russian circles that symphonic music, nonexistent in the West since the death of Mahler, was flourishing in the Soviet Union, which had produced Shostakovich, the new Beethoven, and classical Prokofiev, a modern Mozart. Year after year the Big Four were showered with Stalin Prizes until January, 1948, when certain ominous signs indicated all was not well.

The explosion was touched off by the "closed" premiere of Vano Muradeli's opera *The Great Fellowship*. This performance, said to have been attended by Stalin, most certainly attended by Zhdanov, was followed by an ugly row during which the director of the Bolshoi Theatre had a heart attack and died. The press recorded his death perfunctorily, but reverberations of musical uproar began to resound in Moscow.

The errors of the Big Four were pointed out to them in a three-day musical conference under Zhdanov's leadership, and on Feb. 10, 1948, Moscow papers published the Central Committee's Decree on Music.

As a result, symphonists were condemned as highbrow, formalist, naturalist, subjective and divorced from the people, while the folk song as a musical genre was venerated and enshrined. Atonalism, innovation and naturalism in music were excoriated. Lesser musicians, delighted to see their talented rivals fall from grace, took part in the conference with gusto. One of the few voices to rise in defense of the Big Four was that of composer Shebalin, the director of Moscow Conservatory. Although blacklisted himself, he raised his voice and with humorous eloquence described the downpour of abuse at the conference as an "all is rabby" indiscriminate type of criticism. While another voice, like a cry in the wilderness, called out, "You can't start standardizing everything." Nevertheless, Zhdanov prevailed. The folk-song writers had their day, and music joined painting and literature in the ironclad embrace of Socialist realism.

The quotations which follow are excerpted from the Transcript of the Conference of Musicians at

the Central Committee of the All-Union Communist Party, which was held in Moscow in January, 1948. Zhdanov opened the session directing his remarks to Muradeli's unfortunate opera *The Great Fellowship*:

**Zhdanov:** First, as regards its music. It has not a single melody one can remember. The music does not "register" with the listener. The rather large and rather well-qualified audience of about 500 people did not react to a single passage in the opera. . . . What one found depressing was the lack of harmony, the inadequacy of the musical expression of the characters' emotions, the frequent cacophonous passages. . . . The orchestra is poorly used. Most of the time, only a few instruments are used, and then, at unexpected moments, the whole orchestra suddenly starts blaring. . . .

### "Crude, Primitive, Vulgar"

While there is all this talk of "Socialist realism", Shostakovich, in reality, produces nothing but the crudest naturalism. . . . It is crude, primitive and vulgar. . . . The music puffs and pants, groans and chokes, in order to present the love scenes in the most naturalistic way. . . . Such music can only appeal to esthetes and formalists who have lost all healthy tastes. . . .

If the C.C. [Central Committee] is wrong in defending realism and our classical heritage, then please say so openly. . . . It would be dangerous and disastrous if this renunciation of the heritage of the past, this degraded music, were to masquerade as Soviet music. We must call a spade a spade.

**Shaporin** (composer): I have listened to [Zhdanov] with deep emotion and attention, and heartily support his analysis. . . . [Zhdanov] stressed that the departure from tradition had a pernicious effect on new output. Yet a large part of our critics identify tradition with epigonism.

**Zhdanov:** What do you musicians mean by that term?

**Shaporin:** Epigonism is the worst form of traditionalism. Tradition means the development of your predecessors' ideas.

**Zhdanov:** I should like to get this straight. Who is branded an epigone? Is it those who learn from the classics?

**Shaporin:** Epigonism is not, in fact, a development of ideas but. . .

**A Voice:** Blind imitation.

**Zakharov** (composer of popular songs): Recently, one Russian writer said to me: "There is some Soviet music which one can only listen to under chloroform." . . .

We have achievements notably in song writing; though here too not all is well. Thus, Bogoslovsky's music for the film, *Great Life*, was condemned by the C.C. This condemnation may have had little effect, but still one can now call a spade a spade and call a petit-bourgeois song a petit-bourgeois song. But our symphonies have put up an Iron Curtain, indeed a steel curtain between the people and themselves.

**A Voice:** You don't know what you are talking about.

**Zakharov:** I know better than you do what I am talking about. They have done it, not accidentally, but quite consciously. Because to them the song is something "plebian". To make use of a song in their work is degrading—so they think. I, on the other hand, think they ought to try to raise themselves to this higher level of the folk song. If only our composers would descend from Olympus and say to themselves: "What must I, as a composer, do at a time when the country is working on the Five-Year Plan?"

**Khrennikov** (composer of light music): . . . The coming of the [musical] crisis was foreshadowed in a short article by Asafiev in *Soviet Art*, in which he said that

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"During a Class on Musical Forms:  
"With their eyes glued to the microscope, Analysing carefully each note, In a confusion of detail Youth has lost music."—From *Muzyka* (Warsaw), Nov. 1952





Joseph Rosenstock

# Musical Ambassador to Japan

**Joseph Rosenstock, former Tokyo Philharmonic conductor, discusses Japanese musical trends**

By ROBERT SABIN

ONE of the most fascinating musical developments in history is now in process in Japan, according to Joseph Rosenstock, musical director of the New York City Opera, who spent ten years there, from 1936 to 1946, as conductor of Japan's leading orchestra, the Tokyo Philharmonic, and returned last summer as an honored guest. Traditional Japanese music and Western music are undergoing a sort of synthesis, of which the outcome is still not clear. The older generation, particularly in the rural districts, still clings to the music associated with Japan's classical drama, but the younger generation has lost interest in this art and is turning wholeheartedly to Western music.

Tokyo alone has five large academies where Western music is taught. There are European musicians on the faculties of all of these institutions, and many of the Japanese teachers are European-trained. The Japanese public is fully abreast of Europe and the United States in its musical tastes, for the entire repertoire from Bach to Schönberg and after is heard in Japan, both in concerts and in performances by the Japanese Broadcasting Orchestra and by individual artists and ensembles on the radio.

## Composer's Dilemma

The assimilation of Western music by the listening public poses no great problems, but the creative musician in Japan has a more serious dilemma to face. He must find a bridge between his cultural heritage, reaching back for hundreds of years, and the new art which has modernized and Westernized country is so eagerly adopting. At first glance, the decline of the ancient art would seem to be an unmixed calamity. We all shudder to see the cultural devastation that can occur when the folk traditions of thousands of years are engulfed in the steamroller process of industrialization and social and political reorganization, and when modern science and techniques are abruptly introduced into a civilization where they were hitherto unknown. But a moment's thought will remind us that this process is not necessarily destructive of all that is good in a culture and that it is by no means new in human history.

Instead of taking a gloomy view of the situation in Japan, Mr.

Rosenstock feels that the introduction of Western music was inevitable, and that we may well hope for a new Japanese art, that will preserve the spiritual values of the old, while employing the idiom and techniques of the new. It would have been impossible for Japanese music to remain static during a century when the nation was undergoing a complete revolution in other respects.

To the weepers and wailers and gnashers of teeth over the Westernization of Japanese art, Mr. Rosenstock offers one striking bit of consolation. He points out what has already occurred in the Japanese film industry. When the Japanese began to develop their own motion-picture companies they made a naive mixture of Japanese and Western (especially American) elements. Their pictures were crude, confused, and looked pretty hopeless to an observer used to the highly developed film art such as had sprung up in Europe and in the United States. (The run-of-the-mill Hollywood product, which has little or nothing to do with art, is of course not the film art referred to but rather the work of Griffith, Chaplin, von Stroheim, and other real artists.) But as they gained in experience and confidence, the Japanese producers and directors began to discover new possibilities in this medium and to turn towards their own culture for inspiration. The motion picture *Rashomon*, which has triumphed throughout Europe and the United States, is a convincing demonstration of what they are accomplishing. Although it uses Western techniques, it is completely Japanese in theme and in spirit, and it is as fine as anything we have produced in the West.

## Pre-Japanese Career

When Mr. Rosenstock arrived in Japan in 1936, Western music was already being taught in the public schools. He brought with him dramatic memories. The rise of Hitler's power in 1933 found Mr. Rosenstock in Mannheim, where he had been an opera conductor for some years. It was an operatic center at that time, and only two years previously, in 1931, he had conducted Alban Berg's *Wozzeck* at the Mannheim Opera. He had visited the United States in 1929, when he conducted at the Metropolitan Opera in New York. As an Austrian citizen, Mr. Rosen-

stock was less severely threatened at the beginning of the Nazi era than those of his German colleagues who fell under the Jewish persecution. He went to Berlin in 1933 to work with the Jewish Cultural Association, but as conditions grew worse, like his fellow artists he began to look for a means of escaping from the hysteria before it became completely destructive. The result was an introduction to a new musical world on the other side of the globe, a world of incredible musical activity and change.

## Fantastic Self-Discipline

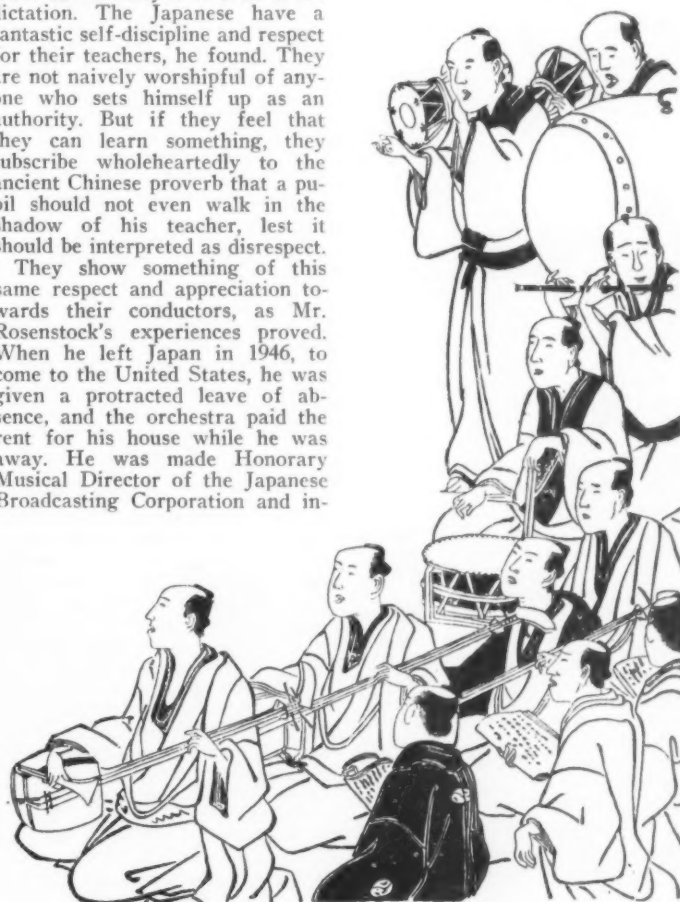
Not long after his arrival in Japan in 1936, Mr. Rosenstock visited an Elementary Normal School where six-year-olds were being trained to acquire absolute pitch. The teacher played the tones and the class sang them and wrote them down. They also took chord dictation. The Japanese have a fantastic self-discipline and respect for their teachers, he found. They are not naively worshipful of anyone who sets himself up as an authority. But if they feel that they can learn something, they subscribe wholeheartedly to the ancient Chinese proverb that a pupil should not even walk in the shadow of his teacher, lest it should be interpreted as disrespect.

They show something of this same respect and appreciation towards their conductors, as Mr. Rosenstock's experiences proved. When he left Japan in 1946, to come to the United States, he was given a protracted leave of absence, and the orchestra paid the rent for his house while he was away. He was made Honorary Musical Director of the Japanese Broadcasting Corporation and in-

vited to return whenever he could. Upon his arrival last summer, the orchestra insisted on paying for his vacation and providing him with a summer home in which to rest. But his visit was by no means idle, for he conducted 22 concerts and broadcasts in four weeks, appearing in Tokyo, Osaka, Nagoya, and Kyoto.

The Japanese appetite for music is phenomenal. The concerts are sold out months in advance. The music schools are overcrowded, and thousands are turned away. Mr. Rosenstock visited very few homes where he did not find a piano or other musical instruments. Just as significant was his experience in the tea houses, which correspond with our lunch counters and restaurants. Almost every one had a phonograph with a large selection not of popular

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# "Saving Angel" Says Met Stage Director

By HERBERT GRAF

IT is not giving away a secret to say that grand opera in America rests on shaky economical and artistic foundations. Only one opera company, the Metropolitan, with exceptional privileges enjoys relatively good working conditions. Otherwise there are a few short-seasoned and short-budgeted major opera companies, of which only five give opera more than thirty days each year; a few valiantly fighting community opera organizations, and a few more companies operating under shoe-string conditions. Under the circumstances, grand opera functions on a basis as yet unworthy of the great musical culture in America.

Tax exemption for the Metropolitan and other companies (vainly promised to be sufficient 'to make opera pay its way'), sponsoring organizations, public contributions, income from radio broadcasts and other sources have given valuable financial help to opera. New production methods applied to staging, new and old operas presented on Broadway, and a rapid development of opera workshops in schools, have stimulated public interest in this art form. But, in spite of these important steps, no solution has been found as yet to put the existence of professional opera in America on a secure basis.

## Opera in the Home

At this critical time, with government support along European lines an unrealized dream, television appears on opera's cloudy horizon. It promises to become its saving angel just as radio did in the 1930s when, in the days of the financial crisis, it came to the assistance of opera by creating a new and large democratic audience. It seems natural to envisage an even greater development for opera through television, as the new medium adds sight to sound.

The way seems open to bring opera from the stage directly into millions of American homes and into thousands of theatres all over the country (with probable financial rewards for the producing opera company). Studio productions employing young singers, modern production and acting methods, realistic scenery and costumes, and English texts, and offering modern works and streamlined old ones should reap similar rewards. Actually, great strides have been made towards these goals by three kinds of operatic telecasts employed so far—

Herbert Graf is a stage director of the Metropolitan Opera Association. His book, *Opera for the People*, was published by the University of Minnesota Press in 1951.

telecasts from the Metropolitan to homes and by closed circuit to theatres and studio broadcasts, particularly those of the NBC Television Opera Theatre in New York. But, although these various telecasts have undoubtedly won many new friends for opera, none of the three forms has as yet been able to alleviate the basic living problems of opera itself.

Obviously, we are only at the beginning of an important development. On March 10 it will be thirteen years since opera and television began to establish contact. It was then when a group of Metropolitan artists, with Frank St. Leger conducting, presented scenes from *Pagliacci* in a small NBC studio in New York. General Electric followed with a number of opera and light-opera productions under Robert E. Stone. The same station produced, on Dec. 23, 1942, the first telecast of an entire opera, a studio version of *Hansel and Gretel*, staged by the opera department of the Julius Hartt School of Music of Hartford, Conn., under its directors Elemer Nagy and Moshe Paranov.

As Director of Operatic Productions for NBC-TV during the 1944-45 season, I staged several operatic scenes, as well as condensed versions in English of *Carmen*, *Pagliacci*, and *Fledermaus*.

On Nov. 29, 1948, the first telecast from an operatic stage took place when the Metropolitan's opening performance of the season, *Otello*, was transmitted by the American Broadcasting Company's WJZ-TV station in New York to six cities along the East Coast. Jack Gould commented in the *New York Times* as follows: "What the acquisition of a mass following may mean for opera almost exceeds the bounds of the imagination in its challenging and provocative implications. Last Monday night the main news of the opening of *Otello* was not to be found on Thirty-ninth Street: it was in the individual television home." The Metropolitan's opening performances of the following two seasons (*Der Rosenkavalier* in 1949 and *Don Carlo* in 1950) were also televised, but since then such telecasts were abandoned because of mounting expenses.

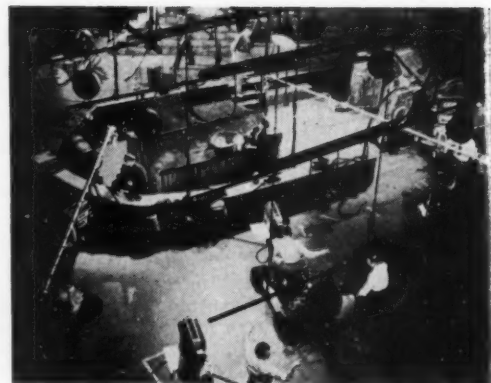
With the rapid technical growth of television, studio telecasts of opera developed quickly. Most important among them became the series of one-hour versions of opera that NBC-TV has offered since 1950 with Samuel Chotzinoff as producer and Peter Herman Adler as artistic director. Particularly noteworthy among their

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During the first season of NBC-TV Opera, Ethel Barrymore, Colt and Edward Kane appeared in *The Bat*



## What



An elaborate ship and dock set was constructed for *The Cloak*, a presentation of the third season

## Television



Andrew McKinley, Theodor Uppman, and Leon Lishner sang in Britten's *Billy Budd*, produced in the fourth season

## Two Views

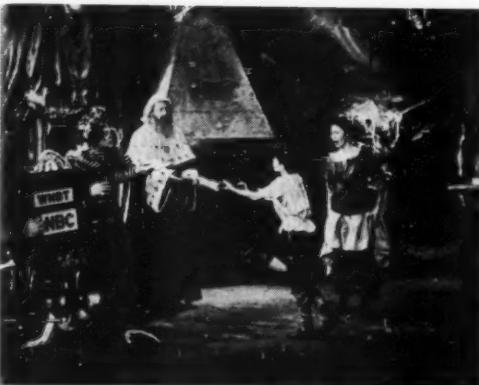
# NBC Music Chief Sees New Approach

By SAMUEL CHOTZINOFF



Virginia Haskins and Ralph Herbert headed the cast of Gianni Schicchi, a production of the second season

## About



Gian-Carlo Menotti's Amahl and the Night Visitors was given for the first time during the fourth TV opera season

## Opera?



Mona Paulee and Felix Knight were directed by Herbert Graf in a condensed version of Carmen given in 1944

I THINK that among controversial subjects opera follows close on politics. I suppose it has been so since the very first operatic performance on a night in Florence in the year 1600. No doubt there was, after that historic debut, a sharp division of opinion among the spectators, some hailing the piece as a wonderful fusion of music and drama and others maintaining that opera was a bastard or incongruous form of art. This division of opinion has persisted to the present day.

However, the important fact is that opera still lives. It has survived all attacks. It has weathered the interdictions of the musical sophisticates and, in some countries, the indifference of the general public. America is one land in which opera has endured and survived the inroads of both. Fortunately, opera here was bolstered for a long time by the support of the socially elite. Until the first World War the Metropolitan, (alas, America's only established operatic institution) was supported by the rich, socially-ambitious class then known as The Four Hundred. In those days opera was, with a few exceptional interludes of artistic integration, merely a concert in foreign tongues by celebrated vocalists in costume. Yet the social sponsorship had the inestimable value of keeping, so to speak, the patient alive. By the time the Metropolitan had lost the interest and support of the social set, it had acquired new patrons from among the middle class and the younger music lovers. Opera workshops sprang up in universities, and in New York the performances of the New York City Opera Company at ordinary prices put music drama within the reach of people who could not afford the higher tariffs of the Metropolitan. Whereas in the old, so-called glamorous days opera was supported in the main by people who looked upon it as a social event, opera today is dependent on people who take pleasure in it; throughout the country, the radio audience for opera runs into millions. Yet numerous as this audience has become its potential has hardly been tapped.

In spite of the so-called glamor of the Metropolitan, its sold-out houses, and its widely acclaimed spring tour of the country, one cannot honestly say that America is opera-conscious; certainly not in the sense that some European countries are opera-conscious. In

Germany, for example, there is hardly a town of medium size that does not boast an opera house and a long season of opera each year. Some of the German opera houses run on a 52-week schedule, the artists, chorus, ballet and orchestra being engaged by the year. Of course, these opera houses are supported by the municipality, but if opera in European countries were not a popular form of entertainment, municipal funds would hardly be forthcoming. In Milan in pre-war days, La Scala was supported by a tax on the races. In Milan people go to the opera as frequently as they go to the movies.

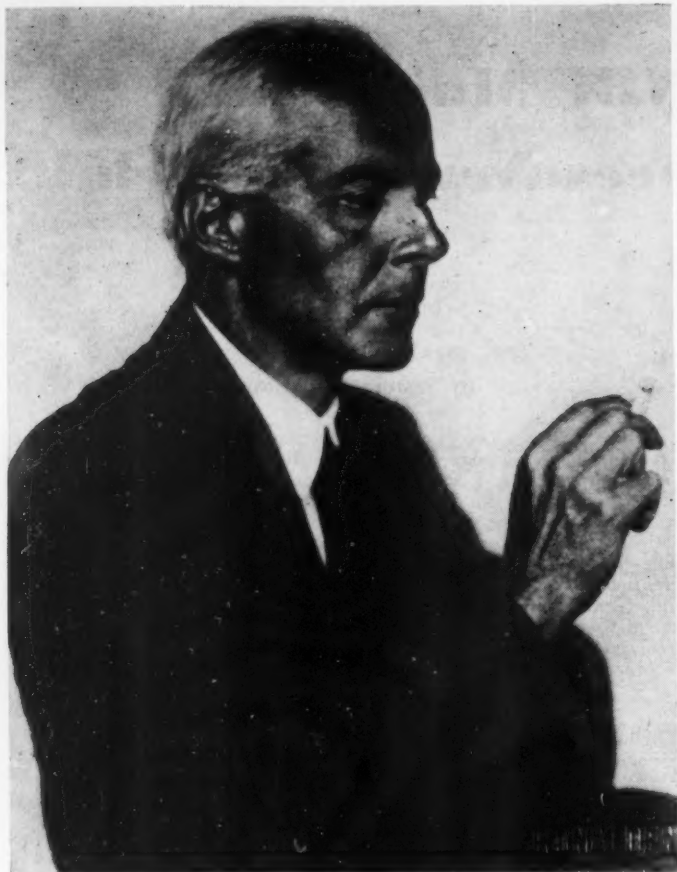
Now what is the secret of this popularity, and why does opera not enjoy it in America? The secret, I believe, is the absence of a language barrier in European opera houses. Since opera is nothing more or less than music drama, the unintelligibility of the libretto robs the opera of 50% of its effect on the listener; and no amount of boning up on translations can remedy such a situation. Of course, the scenery, costumes and dramatic gestures of the artists in the performance of an opera cannot help but intimate in a vague way the over-all character of the story, but at best an audience not conversant with the language of the opera must be content with a partial comprehension of the work as a whole. Dramatic operas do not suffer so much in this respect as comic operas. In Europe I have heard audiences laughing at the wit of the librettos of Rossini's The Barber of Seville and Verdi's Falstaff. Performances of these operas at the Metropolitan seldom induce laughter, except perhaps at moments of clowning on the stage.

It would seem to be altogether obvious that Americans who go to listen to opera should also be able to understand the words that are being sung. Rudolf Bing, general manager of the Metropolitan, is doing pioneer work at that institution for opera in English. I am pretty sure that the success of his presentation of *Così fan tutte* was due to its intelligibility as well as to the charming staging of Alfred Lunt, and there should be enormous pleasure for many people in the new and current English version of *La Bohème* at the Metropolitan. There are, to be sure, many die-hards who recoil from English texts as if they were some sort of plague. Yet these very same people travelling in Europe, sit through performances of Italian opera in German and German opera in Italian without any signs

(Continued on page 138)

Samuel Chotzinoff is General Music Director of the National Broadcasting Company.





# BELA BARTOK

**I**N March he took up his appointment at Columbia. No restrictions were placed upon him in his choice of work, but Dr. [George] Herzog suggested that he might like to investigate the large collection of records—nearly 2,500 double-faced disks—made in Yugoslavia in 1934-35 by Milman Parry, professor of classical philology at Harvard University. No systematic study had been made of these materials, since the collector died shortly after his return. The great majority of the disks are devoted to the heroic epic songs of Yugoslavia; here was where Parry's interests lay, since his purpose in making the study was to discover relationships between the Homeric chants of Greece and present-day Balkan "men's songs". But among the others there are more than two hundred disks of Serbo-Croatian "women's songs", of lyrical character and musically more grateful; and it was this section that Bartok elected to prepare for publication.

Dr. Herzog placed a room at his disposal, and he worked there entirely without supervision; his time was his own. The Archives of Primitive Music (in the Department of Anthropology) duplicated the original disks to prevent damage in the transcribing process, and the Alice M. Ditson Fund made a further grant of \$2,500 to subsidize the publication of the study, without any claims upon the royalties which would accrue to Bartok.

Near the end of his first year as Visiting Associate in Music, Bartok described his situation in a letter to Zoltan Kodaly:

It was entirely left to me what sort of work I choose to do—I have not to lecture. I chose the transcribing into

musical notation of the Parry Collection—I am working now in a wing of the Columbia University, at the phonograph archive of Herzog's. The equipment is excellent. I almost feel as if I were continuing my work at the Hungarian Academy of Science, only in slightly altered conditions. Even the setting resembles its nobility. When I cross the campus in the evening, I feel as if I were passing the historic square of a European city.

Publication of the results of Bartok's study was delayed for several years. Although the preface of the book, *Serbo-Croatian Folk Songs*, is dated February 1943, it was not published until September 1951; another group of notations made during the course of his work have not yet been issued. These latter concern the heroic epic songs in the Parry Collection. Once having begun the study of these materials, Bartok was reluctant to leave it incomplete; in October 1941, as he was planning another trip to the Pacific Coast (for lectures at Palo Alto and Portland, and a conference at the University of Washington), he wrote to Mrs. [Wilhelmine] Creel:

I prefer to tell you than to write about all our good- and mishaps (in fact a great deal of mis- and tiny bits of good-). My intended letter was to be a very long and un-American letter—complaints and complaints (here one must always feel fine and excellent even if dying). The only bright spot is my work at Columbia University: studying Serbo-Croatian folk-music material from really unique records. . . . But—*hélas*—this is only a temporary job and the work probably must remain unfinished, so even there is mingled a bitter drop.

Realizing that the Columbia appointment could not be made permanent, Bartok cast about for

other work. Concert engagements were difficult to obtain; for the 1941-42 season there were in prospect by late autumn only a single concert with orchestra, three duopiano recitals, and four "minor engagements" (solo recital or lecture). Bartok's younger son, Peter, had obtained a visitor's visa to come to the United States, but encountered difficulty in securing transit visas "through the wild-beasts-land. But I don't know," Bartok wrote, "if it would not be more advisable for us to go back than for him to come over—that of course is only a vague idea". In the meantime he was carrying on negotiations with the University of Washington, in case the Columbia appointment was not renewed; in August he wrote to Carl Paige Wood in Seattle that he hoped his appointment would be extended beyond June 1942, in which case he could come to Washington for the year 1943-44. It was not until the spring of 1942 that he was notified of a further extension of the Ditson grant, which assured him of an income until the end of December, and he notified the University of Washington that he would be available at any time thereafter.

**M**EANWHILE the United States itself had been drawn into the war, and communication between Hungary and America was cut off. Bartok, his visitor's visa expiring, was compelled to go to Montreal and re-enter as a non-quota immigrant. Peter Bartok, somewhere between Budapest and New York, was not heard from for weeks, but finally arrived in Lisbon in February 1942. There were a few concerts, among them a two-piano recital in Chicago, about which Bartok wrote Mrs. Creel:

We plaid rather well, and not very bad criticisms. In fact, I was good, I rather lukewarm, and [a third?] as bad as I never got in my life. Just as if we were the last of the last pianists. So you see your choice of piano-teacher was a very bad one! . . .

And now the bad news. Our situation is getting daily worse and worse. All I can say is that never in my life since my livelihood (that is from my 20th year) have I been in such a dreadful situation as I will be probably very soon. To say dreadful is probably exaggerated, but not too much. Mrs. Bartok bears this very valiantly: the worse the happenings, the more energetic, confident and op-

timistic she is. She tries to do some work, teaching for instance. But how to get pupils or a job. . . . I am rather pessimistic, I lost all confidence in people, in countries, in everything. Unfortunately, I know much better the circumstances, than Ditta does, so probably I am right in being pessimistic. Do you remember what I said just one year ago: I wonder if it is not too late (concerning war preparations). Now, I am afraid it is too late. And I wish only to be wrong in this my feeling. . . .

Until now we had . . . two free pianos, a baby grand and an upright. Just today I got the news the upright will be taken from us. Of course we have no money to hire a second piano. So we will have no possibility to study two-piano works. And each month brings a similar blow. I am wondering and asking myself what next? With these dissonant chords, I finish my letter. . . .

But Mrs. Bartok added a postscript to the same letter, saying, "In spite of all the difficulties, I always am thankful for being here and I am thinking how sad it would be for my husband to be in his own country now—"

On April 20, at the 231st Street subway station in the Bronx, Bartok unexpectedly encountered his son, who had left Budapest four months before. Although he had cabled from Lisbon, the name of his ship had been deleted by the censor. Peter Bartok's arrival was the occasion for a joyful reunion; but other events were far from reassuring. Bartok wrote to Mrs. Creel about his concern for his health.

. . . which is impaired since the beginning of April: since that time I have every day temperature elevation (of about 100°) in the evening, quite regularly and relentlessly! The doctors can't find out the cause, and as a consequence, can't even try a treatment. Is not that rather strange? Fortunately, I can do my work; only it may happen for instance this: in Oct. I had a lecture in New York at the Musicological Society. I was aggravated by a dinner and discussions: when I came home, I had 102.

During the whole year he was busy with his work at Columbia University, completing in October the book on Serbo-Croatian folk-songs, and also working on a collection of 2,500 Romanian melodies he had amassed earlier, for which he provided an introductory study and notes in the hope of eventual publication. These works were written in English—his first



# Preview of a new biography

By  
HALSEY STEVENS

*Halsey Stevens' description of the final tragic years of Bela Bartok's life in the United States, taken from his forthcoming book about the Hungarian composer, is reprinted here in slightly abridged form. The excerpt begins as Bartok takes up his work as Visiting Assistant in Music at Columbia University in March, 1941*

work in that tongue. "All this was a rather tiresome work (and my struggling with the English language) but very interesting indeed."

At the end of December 1942, the appointment at Columbia was scheduled for termination, since the Ditson Fund could no longer be drawn upon for this purpose. Bartok was notified of this, and was quite naturally concerned, since the amount of the Ditson grant, small though it was, had made possible for the Bartoks to live in reasonable security, especially when supplemented with occasional fees for concerts and lectures. Of course, such funds as might have accrued in royalties and performance fees in Hungary, together with the payments on his pension, were cut off with the entrance of the United States into the war. And with the constant threat of a physical collapse, there was cause for apprehension.

AT Columbia I am "dismissed" from Jan. 1 on. They seem to have no more money for me. This is annoying because little more than half of the work (connected with the Parry Collection) could be achieved during these 2 years; and I hate incompleteness. If it ever can be continued, Heaven only knows. But from February on, I am invited to Harvard University to give there a certain number of conferences and lectures during the 1st [sic] semester. This gives us a respite until next fall (no possibilities with concertizing or lecturing; we have a "unique" engagement in Jan. with the New York Philh. Society, but this is a "family" business, the engagement was made through my friend Fritz Reiner who is guest conductor in some of these concerts. So we are living from half-year to half-year.

So, with my books and articles I am gradually advancing to the position of an English writer (I don't mean it seriously, of course); I never had an idea that this will be the end of my career! Otherwise, my career as a composer is as much as finished: the quasi boycott of my works by the leading orchestras continues; no performances either of old works or new ones. It is a shame—not for me of course.

On January 21, 1943, Bela and Ditta Bartok gave the first performance of his Concerto for Two Pianos (the reworked version of

Halsey Stevens is a composer and professor of composition at the University of Southern California in Los Angeles. His book, *The Life and Music of Bela Bartok*, from which this excerpt was taken, will be published by the Oxford University Press on April 13.

the Sonata for Two Pianos and Percussion) in a concert of the New York Philharmonic-Symphony Society. Fritz Reiner conducted. The audience was generally receptive, the critics antagonistic; one went so far as to wish that the concert had stopped at the intermission, so that he would not have had to hear the Concerto.

This was Bartok's last public concert. During the first part of 1943, his health became conspicuously worse. In January and February there was a complete breakdown, with such weakness that he could scarcely walk from one room to another, and a temperature frequently four degrees above normal. He gave three of the scheduled lectures at Harvard, but was completely exhausted by them; and although he had had a continued series of medical examinations, without tangible result,

... the Harvard people ... persuaded me to go through another examination, led by a doctor highly appreciated by them and at their expenses. This had a certain result as an X-ray showed some trouble in the lungs which they believed to be T.B.C. and greeted with cheers and great joy: "at last we have the real cause." (I was less joyful at hearing these news.) I went home, was kept in bed during weeks. Then came the ASCAP [American Society for Composers, Authors and Publishers] which got somehow interested in my case and decided to cure me at their expenses (though I am not a member!). They sent me to their doctors who again took me to a hospital. The new X-rays, however, showed a lesser and lesser degree of lung trouble, it appears to be a very slight one indeed, and maybe not a T.B.C. at all! *It does not account for the high temperatures.* So we have the same story again, doctors don't know the real cause of my illness—and, consequently, can't treat and cure it! They are groping about as in a darkness, try desperately to invent the most extraordinary hypotheses. But all that is of no avail.

From April on there were recurrent periods of lower and higher fever; from May, pain in the joints which made walking almost impossible.

The only thing on the credit side is that I gained 9 lb. during Apr. and May (having before the ridiculous weight of 87!). Unfortunately, the terribly oppressing New York heat in June took all my appetite, and I lost again 2 of those precious 9.—So you have a succinct picture of my ailments which makes a tedious and unexciting reading!—There is no hope of

recovery, and it is out of the question to take anywhere a job.

The summer of 1943 was spent at Saranac Lake, in northern New York, at the expense of ASCAP. Before the Bartoks left the city, Serge Koussevitzky came to Bartok's hospital room to offer him a commission of a thousand dollars from the Koussevitzky Foundation, to write an orchestral work in memory of the late Mrs. Koussevitzky. Unknown to Bartok, the suggestion for the commission had come from [Joseph] Szigeti and Reiner; but the circumstances were concealed from him to prevent interpretation as a form of charity. Bartok was reluctant, even so, to accept, with the prospect of his being unable to fulfill the commission, but Koussevitzky left with him a check for half the amount, the remainder to be paid upon completion of the score, and the Bartoks left for the Adirondacks.

UNTIL mid-August he spent his time reading, finding in the local library such things as Motteux's translation of Don Quixote, and being pleased because the seventeenth-century English did not give him "particular difficulties". As his recurrent fever abated, he found it possible to work "practically day and night" on the work commissioned by the Koussevitzky Foundation (which he began on August 15), and brought the score of the Concerto for Orchestra with him when he came to New York in October to hear—for the first time—a performance of his Violin Concerto. Late in November he met Yehudi Menuhin and heard him play the First Violin Sonata in his New York recital.

He is really a great artist, he played in the same concert Bach's C-major sonata in a grand, classical style. My sonata, too, was excellently done. When there is a real great artist, then the composer's advice and help is not necessary, the performer finds his way quite well, alone. It is all-together a happy thing that a young artist is interested in contemporary works which draw no public, and likes them, and—performs them *comme il faut*.

Under the sponsorship of ASCAP, Bartok was sent—alone—to Asheville, North Carolina, for the winter of 1943-44, his wife and son remaining in New York. In the meantime, arrangements had been made by Victor Bator with Columbia University for a resumption of Bartok's appointment there for another six months, with funds partially collected by Joseph Szigeti through solicitation of musical organizations, recording companies, and individuals. But again the details were kept secret from Bartok, who would have felt obliged to decline the appointment as a charity measure. The work was to be done between April and December 1944; Bartok hoped that his Serbo-Croatian study would be published during that period as well. He had given up hope of being able to publish the Romanian and Turkish material, and after the breakdown of negotiations with the New York Public Library, he deposited the manuscripts at Columbia University: "there they are available to those few persons (very few indeed) who may be interested in them."

In Asheville, the apparent improvement in his health continued.

At present I feel in the best of health, no fever, my strength has re-

(Continued on page 126)



An informal photograph of Bartok, taken in New York in 1944, the year before he died

Hackett Studio Collection



All photographs by Sedge LeBlang

In the wig factory, Aaron Zauder examines a beard being shaped on a big sabot. The two women in the foreground are hooking hair into wigs

# The Wig

## Care of hair is job of

**W**ILLIAM ZAUDER, the new head of the wig and make-up department for the Metropolitan Opera Association, is a stage-struck man. Ever since he first gave his father a hand at powdering-down (taking the grease shine off faces with a puff) in a Juilliard School opera production, he has wanted to be wherever actors and singers and mimes are—preferably backstage at the Metropolitan. Last fall, he achieved this 25-year-old ambition when the firm of Zauder Brothers was put in charge of wigs and make-up by Rudolf Bing, with Bill representing the company of his father and two uncles. The Zauders succeeded "Papa" Eddie Senz, who had gone to the Metropolitan with the Edward Johnson regime in 1935.

The wig department is now one of the smoothest functioning in the operatic beehive, while the make-up is done with skill and speed by a professional who loves his job. Already a fixture, Bill is highly regarded by all hands for his good nature and competence.

The only time during working hours that he is to be found anywhere except backstage or in the firm's office and factory on West 45th Street, is when there is no performance in New York or Philadelphia, and when there are no wigs to be carried back and forth between 40th and 45th streets. Bill used to go to the opera on Monday nights; for six years, he and his wife were subscribers, holding seats in the Family Circle. This year he has to be backstage all the time, Monday nights included.

"Zauder in?" (The preposition has its own special theatrical tone. It is always stressed a trifle. "In" means that a performer or crewman or administrator is in the house somewhere—he has reported for work). The answer for Zauder is usually "Yes." He will either be on the stage, in the chorus or principals' dressing rooms, or in his office. You take the creaking old cage that goes by the courtesy title, "elevator", up to the fifth floor. When the door clangs open, you find Bill just around the corner to the left, in a small room lined from floor to ceiling with oblong paper boxes. Each one contains a wig; the tinier ones hold beards or hair-pieces. All is in pin-point order; even the floor is clean.

A soft-spoken, middle-sized man with a mild, if slightly pre-occupied, expression, Bill sits at a desk doing his paper work. He has to keep track of every strand of hair that comes in or goes out on the head of a leading soprano or the chin of a baritone, and his schedules for make-up are also strenuous.

Say this is 5:30 of a weekday afternoon, when the streets are jammed with prosaic day-workers headed for the subway, home, and the movies, or maybe a bridge game. Bill

has already been at work a while.

"You're in so early for tonight?" I asked him.

"It's *Meistersinger*," he reminded me reproachfully and abstractedly. A 7:30 curtain and a huge cast.

"How many wigs?" I presumed further on his amiability.

"Seventy-two, chorus and ballet," he muttered. "Besides these." And he waved a hand at the snake with the list of seventeen principals and comprimarios, all of whom had to be wigged and most bearded. I left him pulling out little boxes and checking off names. Once his hirsute duties were done, he would have to supervise make-up in one of the large operations in the opera house.

Even *Meistersinger*, however, holds no terrors for the man who has made up as many as 900 performers in sixty minutes—with the assistance of a crew of a couple of dozen, of course. This mass use of greasepaint and eyebrow pencil is required by the Macy Thanksgiving Parade, which Bill has made up since 1945. Five chorus men from the Met happened to be in it one year. They told Bill they hadn't believed his "hundred-per-hour" story until they saw him in action. They counted 650 who walked by his makeup stand in 58 minutes and got full facial make-up. No wigs. There were clowns (sixty in ten minutes), supers who rode on floats and who held down the floating balloons, mimes and all. The make-up parade was as fascinating to the adult beholder as the real thing was an hour later to the children lining Broadway.

**B**ILL'S job with the Met, after preliminary negotiations and inventories and assembling of supplies, began with dress rehearsals and had its first peak of excitement coincidentally with opening night. Bill wasn't nervous after the curtain went up on *La Forza del Destino*, but he experienced some flutters beforehand.

"It was a tremendous challenge to me," he said. "My first job in the place I'd worshipped so long, and my first meeting with those great stars, Zinka Milanov, Richard Tucker, and Leonard Warren."

Still a hero-worshiper at the season's halfway point, Bill looks back on *Forza* as his highest hurdle, perhaps because it was his first. Miss Milanov still insists on making-up herself, as many European artists do. They feel they know all the tricks and don't want a strange man painting strange lines on their carefully studied faces. The two American men, however, fell in with Bill's respectfully proffered suggestions and now allow him

*carte blanche* on their physiognomies for all the characters in their repertoires.

Mr. Zauder's excution of Eugene Berman's conception of Don Carlo, the *Forza* character played by Mr. Warren, was a masterpiece both on stage and at close range. Mr. Berman had gotten his idea from a Velasquez painting. Robert Merrill is another who entrusts make-up to Bill, as more and more singers are beginning to do, recognizing his skill and genuine interest in their stage appearance. Once Sedge LeBlang, the opera photographer, has "shot" them after Bill's ministrations, and after they have seen how little retouching of the photographs is required, they become converts.

**O**NE aspect of the Zauders' work they appreciate universally—the free servicing of all their wigs, regardless of ownership. After every performance, the principals' wigs are taken to the shop, where they are individually cleaned and dressed. This process includes an immersion in cleaning fluid, a thorough drying and airing, and as much combing and redressing as necessary. It takes about 48 hours.

Mr. Bing's backstage reforms, which have already included housecleaning and inventorying shops and props from cellar to roof-stages in the ramshackle old building (and which, new funds willing, will do something about primitive plumbing and dressing rooms), have had a salutary effect in the wig department. It now operates better for being run under contract and for a blanket price.

Under their contract, Zauder Brothers today supply all the wigs for the chorus and comprimarios, and service all wigs free of charge to the artists. This includes even the wigs owned by the singers themselves. If a principal needs a wig for a part, the firm rents him one at a nominal fee. All of the company's wigs were new this year.

Under the Zauder plan, each chorus member has his own wig box, which is kept under his name with the costumes he will require for all operas. As each opera comes around, the right wig is transferred from the master box to an individual one and placed with his costume. Some chorus men need as many as eight wigs. Bill keeps current or up-coming wigs for principals in his little cubicle, even though they may be singer-owned.

On a head-block there I saw the long, flowing, golden tresses Eleanor Steber wears as Elsa in *Lohengrin*; it would be redressed. One box after another revealed the wig Paul Schoeffler wears as Scarpia, those for Lawrence Davidson's and George Cehanovsky's various roles, and Margaret Harshaw's



By

QUAINTANCE EATON



Richard Tucker  
as Don Alvaro



Leonard Warren  
as Don Carlo



Jerome Hines  
as Guardiano

These notable examples of William Zauder's art are seen in *La Forza del Destino*

## stage-struck make-up man

Ortrud wig, an old one. ("Chinese hair," commented Bill when he came to this one. I learned later that there is no Chinese hair on the market now.)

Then there was the bald pate Osie Hawkins wears as the Uncle-Priest in *Madama Butterfly*. ("And how he sweats under it," remarked Bill. "Can't be good for his hair; he'll have to buy a real toupee one day, hey?") There were also both Margaret Roggero's and Mildred Miller's elaborate coiffures for the role of Suzuki.

"Principals don't like to wear the same wigs as a rule," Bill told me. "It isn't sanitary, they think. Of course, we clean each one thoroughly, so there's no reason for their objection. In the case of Miss Miller and Miss Amara, who wear exactly the same size, they understand and wear the same wig when they alternate roles—that is, when we supply it. Occasionally one of them owns her own."

Here was the hair-piece Herta Glaz pins on the back of her head for Maddelena. Her own hair line is good, and she doesn't need a full wig. Here was Hans Hopf's Lohengrin hair, German-made; here Roberta Peters' hair-piece for Gilda—her own hair line serves; here Kurt Baum's Radames wig, which made him look too old until Zauder gave him a tip about dressing it. Just the opposite problem plagued Cesare Siepi, who came breezing in while I was there.

"I'm too young for Giovanni," he explained earnestly. "Make me beard, eh? Just so . . .", and he indicated with two index fingers the portion of his chin he wanted covered.

WHEN he had gone, Bill delivered himself of a bit of philosophy. "All wigs are wigs," he said. "Crazy colors or not, they're just a job."

"What about European wigs?"

"Good," he admitted. "Fine workmanship. And about one-third the price in this country. I hate to say it, but, of course, we have to import all the materials, and our labor costs are higher."

Wigs are wigs, as Bill says, and to Zauder Brothers they are a commodity to be supplied to hundreds of customers, among which the glamorous Metropolitan is the latest in the illustrious theatrical procession served by Zauders.

Theatrical business is meat and drink to the firm, if only a minor part of their meal by now. Still, the three brothers retain more than a trace of their own stage-struck, starry-eyed approach to the business, for theirs is a long history in theatrical supplies, and grease paint doesn't wash off easily.

Louis, the elder Zauder and Bill's father, learned his trade in Cracow, which was then a part of Austria. He came here in 1902, worked in Hepner's, one of the leading theatrical wig supply houses, and was then joined by his brother Aaron. They formed a partnership. One of their first clients was Oscar Hammerstein's Manhattan Opera House, in 1906. The Zauders commuted to Philadelphia to do the make-up for the impresario's company there and serviced the company until its dissolution in 1910.

"I remember all the great ones—Tetrazzini, Dalmores, Garden," said Aaron, wistfully. "And Bressler-Gianoli, who wouldn't go on in the last act of *Carmen* unless I was there to arrange her veil for her. It was a beautiful black lace mantilla, draped over a high, puffed coiffure, with a huge tortoise-shell comb."

Brother Charles arrived in 1913, to find Louis and Aaron already in business for themselves. He promptly joined them. One of their earliest theatrical jobs was the Yiddish Theatre in the brilliant days of Bertha Kalisch, Paul Muni, and Maurice Schwartz. They worked for a Russian stock company starring Nazimova; for Max Reinhardt, for the Century Theatre on Central Park West, for the Hinshaw Gilbert and Sullivan troupes, for the Aborn Brothers—no wonder their eyes are still dazzled by the footlights. Louis is specially proud of an autographed photograph of



William Zauder trims the neat beard Richard Tucker wears in *La Forza del Destino*

David Warfield as Shylock, larger than life-size, that hangs on his wall.

"That was good make-up," he said with pardonable pride.

In 1920, the wig rental business, *per se*, lost its attractions for the Zauders and the firm swung into "street" trade and importing. "Street" as opposed to "theatre," designates pieces for individuals either on order from the consumer direct or in lots to be rented by other firms. This is Zauders' staple at present. In addition, they are the largest importers of materials, and sell to most manufacturing firms. From France comes ribbon and some net, from England other net (used as the base for a wig, and from Switzerland the silk gauze that looks like natural skin and will appear to be the part in the hair.

However, as any wig-maker will tell you, the main problem is the main ingredient—hair. Where to get it nowadays? The Chinese market, formerly source of the bulk of human hair, is entirely closed—it was rather coarse hair anyway, they console themselves.

HAIR is Caucasian today. Darker shades come from south Italy; lighter tresses from north Italy, Switzerland, and Germany. Sweden still supplies a little, but the girls there are too sophisticated these days and prefer to let their hair stay short, once shorn. This is becoming a universal headache. Only occasionally can peasant girls be found with full-length crowning glories, and they provide a one-time cutting.

Combings still form a large part of the market—those lengths of hair and remnants of hairdressing that can be gathered up and salvaged. They go to one market place, Palermo, where they are sorted, combed, and put in shape for sale. The hair is "drawn down" to certain lengths. This is a process whereby a workman will comb through and through a swatch of hair, picking out all strands of equal lengths and bunching them together. I watched a skilled operator in the Zauder factory deftly getting out (or drawing down) the springy white hair of the yak, which will eventually go into Santa Claus beards and wigs and some theatrical beards. Zauder Brothers run a large Santa Claus business, supplying what they estimate to be ninety percent of this seasonal trade. They emphasize that their Santa Claus wear real hair, even if it comes from a yak instead of a human—incidentally, yaks are increasingly harder to come by each year. No flax, no wool, no mohair, no nylon for the Zauders. Those can't be combed nor handled so well as the real stuff. Nor do they deal in the cheap hair that is not well "worked out." That is for chain stores and five-and-dimes.

"The price is in the processing," explained Aaron, who showed me through the factory, a few smallish rooms adjoining the sales rooms of the firm on the third floor in a building just across the street from Lewis and Conger.

(Continued on page 152)

## GEORGE R.

**GEORGE** the Second, by the Grace of God, King of Great Britain, France and Ireland, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting: Whereas *William Boyce*, one of the Composers of Our Chapel Royal, hath humbly represented unto Us, that he hath with great Study, Labour and Expence, composed several Works, consisting of Vocal and Instrumental Musick, in order to be printed and published, and hath therefore humbly besought Us, to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof, for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and We do therefore by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto the said *William Boyce*, his Executors, Administrators and Assigns, Our Licence for the sole Printing and Publishing the said Works, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects, within Our Kingdoms and Dominions, to reprint or abridge the same, either in the like or any other Volume or Volumes whatsoever; or to import, buy, vend, utter or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *William Boyce*, his Heirs, Executors and Assigns, as they will answer the contrary at their Perils, whereof the Commissioners and other Officers of Our Customs, the Master, Wardens, and Company of Stationers, are to take Notice, that due Obedience may be rendered to Our Pleasure herein declared. Given at Our Court at St. James's the Tenth Day of April 1745. in the Eighteenth Year of Our Reign.

By His Majesty's Command  
HOLLES NEWCASTLE.

Widener Library, Harvard University

On April 10, 1745, George the Second issued this order protecting the rights of William Boyce in the publishing of his compositions. It is probably the first copyright ever given to a composer.

# When Is a Symphony

*This apparently flippant question has much to do with our evaluation of the symphonies of William Boyce, now popular among the lovers of late-baroque music*

By VICTOR YELLIN

IT OFTEN happens in musical research that the quest for and preoccupation with the works of a great master results in the unfortunate effect of casting worthy compositions by a lesser composer into oblivion. This is so despite the fact that the real task of the music historian is not to make esthetic criteria first and then investigate only those paths which seem likely to be the most fruitful, but rather to uncover the work of a period and then promulgate esthetic criteria.

One of the most interesting cases of the eclipse of a smaller star by one of much greater magnitude and the subsequent polarization of all research towards the latter is that of William Boyce, who was active as a composer, organist and choir director during the height of Handel's career in England.

It is as a result of this trend in musical research that the whole question of the origin, dates and evaluation of Boyce's eight symphonies has been clouded. Not until a musical taste excited by the recent renaissance in British and American musical composition created an atmosphere in which works like that of Boyce were revived was research begun.

The situation is so confused that Irving Kolodin, in his remarks accompanying the Decca recordings of the symphonies, states the wish that more definite information

about these works were available, and the late Constant Lambert, in his preface to the modern Oxford University Press edition, can only place these works within fifteen years, and of that he is uncertain. The eminent writer Reginald Nettel, in *The Orchestra in England*, discusses Boyce's symphonies in more detail than any other writer, mentioning that they were "built" on the Italian *sinfonia avanti l'opera*, yet he too goes on to consider them in terms of purely abstract music.

It is not that the facts of the matter were hidden or destroyed in the course of time, since they were and are easily obtainable not only in the British Museum but also in several major libraries in the United States. The light of research was just too busy with the most minute and sometimes uninteresting details of Handel, for example, with no time or inclination to consider the complete record of the works and activities of Boyce.

Boyce was born on Feb. 7, 1710, the same year in which young Handel took up residence in London, and died on his 69th birthday, 174 years ago. He got an early start in music as a chorister at St. Paul's Cathedral, under Charles King. Later, when his voice changed he began the study of organ and composition with Maurice Greene. However, because of Greene's limitations in the field of musical theory, Boyce turned to Johann Pepusch, who arranged the music for John Gay's *The Beg-*

gar's Opera. With this background in theory and practice, Boyce, despite his increased deafness, held a variety of posts as organist for various London churches, including the Chapel Royal. At the age of 26, he became conductor of the Three Choirs Festival at Worcester, where he began the custom of conducting with a roll of score paper.

In 1749 he received the degree of Doctor of Music from Oxford, and in 1755, upon the death of his former teacher Greene, he assumed the duties of Master of the King's Band. However, it was not until 1757 that he was officially sworn in, and by this time his deafness was so advanced that he soon retired from his public offices to his home in Kensington, where he later died. His epitaph read:

WILLIAM BOYCE, M.D.  
ORGANIST, COMPOSER  
AND  
MASTER OF THE BAND  
OF MUSIC  
TO THEIR MAJESTIES  
KING GEORGE II & III  
DIED FEBRUARY THE 7TH, 1779  
AGED 69  
HAPPY IN HIS COMPOSITIONS  
MUCH HAPPIER  
IN A CONSTANT FLOW OF  
HARMONY THROUGH EVERY  
SCENE OF LIFE  
RELATIVE OR DOMESTIC  
THE HUSBAND, FATHER,  
FRIEND!

A sketch of Boyce's biography would not be complete without reference to his monumental

Cathedral Music, a three volume collection of religious music, in score, by the great masters of England from the time of Henry VIII to the eighteenth century. The significance of this work, coming at a time when most Englishmen were ready to forget their musical birthright in the comet-like career of Handel and later in the adulation of Abel and J. C. Bach, cannot be underestimated. For in those three volumes he at once preserved and made available the best in musical composition that England had nurtured.

Among the many composers dealt with were Tallis, Byrd, Morley, Blow, Locke, and Purcell, not to mention works by English composers of his own century. Republished in numerous editions with the inclusion of later works, Cathedral Music is still an easily available source of English religious music.

It is not surprising, therefore, that Boyce should have expressed his love and knowledge of an English national style in his own music. This was especially true in some of the airs and instrumental music in his Musical Entertainments, which in their natural prosody and melodic idiom seem worthy precursors of some works by Gilbert Sullivan. Indeed, this important link in the history of the development of an English operatic style should warrant further investigation.

From this brief outline of the main events in his biography, it is

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# Not a Symphony?



William Boyce, 1710-1779

clear that Boyce's most creative period was almost entirely encompassed by the contemporary activities of Handel. And it is a tribute to his individuality as a composer that Burney wrote in his famous *General History of Music*:

Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments.

The two hallmarks of Boyce's style mentioned by Burney — the result of his study of the old Elizabethan and Restoration masters and his interest in the works of continental composers — make his music deserving of comparison with that of Handel. His works are at once interesting as music for listening and encouraging evidence to the present-day composer and scholar searching for an unbroken tradition in English music.

The characterization of Boyce by Burney as a church composer should perhaps be blamed as one of the contributing causes for our lack of investigation of Boyce as a secular or dramatic composer and the resulting ignorance about the symphonies. For succeeding chroniclers and historians simply

took Burney at his word and cloistered Boyce in the rather staid company of Greene and Crofts, while Arne and Dibdin, two composers whose fame rests solely on theatrical successes, were more widely publicized. In fact, Boyce, a thoroughly trained musician, deserves more attention than Arne, who began his career as a law student and was quick to switch opportunistically from the more exacting late baroque manner to a relatively mild imitation of the more easily assimilated rococo style then coming into fashion in England (cf. the Overture to *Love in a Village*.) It is an interesting sidelight that Boyce contributed some songs to this ballad-opera, which brought so much fame to his rival.

Boyce had wide association with the stages of Drury-Lane and Covent Garden. Besides his two famous *Musical Entertainments*, *The Chaplet* and *The Shepherd's Lottery*, he wrote incidental music for many David Garrick productions, including Dryden's *Secular Masque* and Shakespeare's *The Tempest*, *Cymbeline*, *A Winter's Tale*, and *Romeo and Juliet*. The leading stars of the London scene created the roles of his heroes and heroines: Kitty Clive, Miss Norris, Master Mattocks, and Mister Beard. His songs made famous by these glamorous personalities of Garrick's day were so much in demand that they were constantly being reprinted in collections purchased by an enthusiastic public. Whatever our evaluation of

the leading composers of the eighteenth century may be, London publishers felt secure in presenting Boyce along with Handel, Mozart, and Haydn. In the 1822 catalogue of the auction of the library of the celebrated bass singer James Bartleman we find listed together:

23. Boyce's Sonatas, Handel 6 ditto and Purcell's Overtures in score MS

144. Tartini's Concertos . . . . Boyce's Trios and Corelli's ditto . . .

As another example of the extent of Boyce's interests and the flexibility of his mind (which was never that of the plodding "church organist") there is an entry in the above catalogue, item 1422:

A curious Musical Index, or Circular Logarithmic Scales, and Tables of Intervals and Chords, from Dr. Boyce.

Boyce's fame as a dramatic composer was not limited to England. In the annals of our American stage we find references to productions of his operas. From Vol. I of Odell's *Annals of the New York Stage* is the following listing on p. 130:

. . . The Miser . . . This was followed by ("Never performed here") a Musical Entertainment by Dr. Boyce call'd the *Chaplet*; *Damon* by Woods, *Palaemon* by Wall, *Pastora* by Miss Hallam and Laura ("for the first time") by Miss E. Storer. (March 14, 1768, John St. Theatre.)

Sonneck, in his *Early Concert Life in America*, records a performance on October 23, 1773, at Faneuil Hall, Boston, of " . . . an overture in the *Shepherd's Lottery*." In a way, therefore, Boyce's music is not entirely new to these shores.

With this attempt to re-establish Boyce's importance as a dramatic composer, who was popular enough in his own lifetime to be performed on both sides of the Atlantic, we can more understandingly approach an answer to the question of his eight symphonies.

I suppose that when Consant Lambert happened to look at the British Museum catalogue he came across a listing of:

Eight Symphonies in eight parts. Six for Violins, Hoboys, or German Flutes, and Two for Violins, French Horns and Trumpets, with a Bass for the Violin-cello and

Harpichord . . . Opera Secunda (separate parts). Printed for I. Walsh London, (1750?) . . .

Lambert, obviously intrigued by the separate parts, rescored the symphonies and issued them with important changes — woodwind parts made optional and omission of the figures for the continuo played on the harpsichord. The recording by the Zimmler-Sinfonietta, which follows this edition, is misleading since the vital elements of the late-baroque sound of the symphonies — harpsichord obbligato and woodwinds in almost equal numbers with strings — is lacking. The modernized result, therefore, sounds similar to the orchestral idiom of early Haydn, for example, and the title of symphony seems not too remote from the meaning of these works.

Although Lambert and Nettel realized that the use of the term symphony in connection with baroque music was never a precise definition of a form, nevertheless Nettel in his *Orchestra in England* still clung to the opinion that Boyce had composed these pieces from an abstract intellectual impulse rather than for a functional purpose. The fact is that almost all of the eight symphonies were composed as overtures to dramatic works and birthday and New Year's Day odes to Their Majesties. Only one of the symphonies, No. 8, in D minor, was composed as a separate work, and it was known in its day as the Worcester Overture because of its dedication to the Three Choirs Festival, of which Boyce was the director.

Of the eight symphonies, therefore, No. 3, in C major, is in reality the *overture* (as it is called in the Harrison edition) or the *symphony* (in the Walsh edition) to *The Chaplet*, performed at Drury-Lane on Dec. 2, 1749. Symphony No. 4, in F major, is the symphony to *The Shepherd's Lottery*, performed at Drury-Lane, Nov. 19, 1751. Symphony No. 6, in F major, is the *overture* to *Solomon*, a *Serenata in Score*, performed in 1743. To this can be added the above-mentioned Worcester Overture as Symphony No. 8, in D minor. Perhaps the rest of the symphonies will turn up in the manuscript scores of Boyce's Odes or Musical Plays, such as Kitty Clive's *The Rehearsal*; or Bays in *Petticoats*, performed at Drury-Lane and published in 1753.

It is truly regrettable that no more is known of the chronology of these  
(Continued on page 148)

2 OVERTURE.

Largo

Hauth: 1<sup>st</sup>

Hauth: 2<sup>nd</sup>

Violini: 1<sup>st</sup>

Violini: 2<sup>nd</sup>

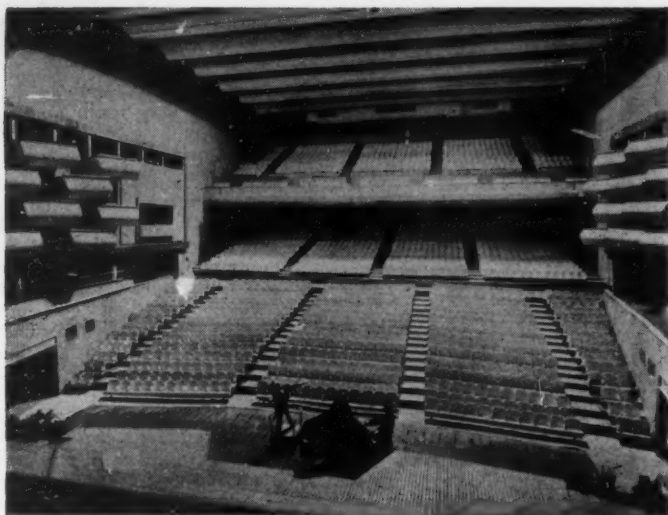
Viola

Baffo

Largo

Boston Public Library

Shown here as they were originally scored are the opening measures of Boyce's Overture to *Solomon*, which is known today as his Symphony No. 6



The two-year-old Royal Festival Hall in London, designed by scientists as well as architects, has distortion-free acoustics that are "ruthlessly realistic" with regard to artists who appear there

# London Concert Halls

## The Royal Festival Hall

is perhaps the world's busiest

By CECIL SMITH

THE popularity of the Royal Festival Hall has become, within the past six months, the most striking phenomenon of London musical life. When the hall was opened in May, 1951, at the beginning of the Festival of Britain, prophecies of its fate were almost universally gloomy. To begin with, it was located on the wrong side of the Thames (just as the Civic Opera House, in the minds of Chicagoans, was built on the wrong edge of the Loop). It was too big (3,000 seats, and standing room for about 250) for ordinary uses. Its acoustics were too "realistic", and therefore "cold". Its modern architecture lacked the traditional beauty of the lamented Queen's Hall, destroyed during the blitz.

### Objections Ill-Founded

Every one of these objections has proved to be either ill-founded or unimportant. In its first year, it is true, the Festival Hall sometimes encountered hard going, once the Festival of Britain season was over. A number of events were cancelled in 1951-52 for want of advance sale, and many others were poorly patronized. Looking back, however, one can see that this was a normal reaction of the public to the surfeit of concerts presented in the hall during the five-month festival period.

Suddenly and without warning, the Festival Hall came completely into its own in the fall of 1952. A series of brilliant concerts by the Philharmonia Orchestra, conducted first by Arturo Toscanini and subsequently by Guido Cantelli, attracted capacity audiences in late September and October. From this point forward, attendance at the Festival Hall became a regular habit for thousands of Londoners. In November, 1952—without benefit of Toscanini or Cantelli—a total of 39 concerts brought 109,002 people to the hall, an average attendance of 2,795. I doubt whether Carnegie Hall, or any concert hall in the world, can boast of 93.17 per cent of capacity throughout an entire month.

And the figure is likely to hold

Cecil Smith, former editor of *Musical America*, is now music and dance editor of the *London Daily Express*.

up through the rest of the year. The December showing was less impressive only because London takes a month-long holiday from orchestral concerts and recitals at Christmastime. (A decidedly good idea, if you ask me!) The hall was not empty during the holiday period, however. Carol concerts and scattered Messiahs accounted for a number of rentals in the fortnight before Christmas. On Boxing Day (Dec. 26) Anton Dolin's Festival Ballet moved in for a sixteen-day engagement, with prosperous box-office results. The hall will be booked without a break until next Dec. 15, what with the remaining weeks of the winter orchestra and recital schedule; the special Coronation season beginning about May 1, with numerous festive occasions and visits by international celebrities; a two-month summer engagement of the Festival Ballet, which has established itself as a serious competitor to the state-subsidized companies at Covent Garden and the Sadler's Wells Theatre; the autumn orchestral round; and, if present negotiations are completed, a visit by the Vienna State Opera.

### Most Adaptable Hall

The Festival Hall is thus the world's busiest concert hall. It is also one of the world's most adaptable auditoriums. The original plan envisaged its use only for concerts (with space for 300 choristers in addition to a large orchestra, and an excellent pipe organ, which is only now being installed). A year ago, the management decided to try a season of ballet. A dancing floor was installed on top of the permanent flooring, and a makeshift proscenium constructed. The result was none too satisfactory, for the floor was exceedingly noisy, and the crude arrangement did not permit adequate scenery to be hung.

But the management did not give up. At Christmastime we were shown the third attempt to provide the hall with a stage. It was a real success. The temporary proscenium proved to be completely functional, and it harmonized attractively with the architectural design of the auditor-

ium. The flooring was no longer disturbingly noisy. It was possible to use sufficient scenery with ease and flexibility, although it still cannot be flown. What is more, the stage can be installed in only twelve hours, so that not a single evening booking need be sacrificed in order to make the changeover from concerts to ballet or opera.

As yet no operatic performances have been given in the hall, but the superb acoustics and perfect sight-lines should guarantee success if and when the Vienna State Opera comes, and when—as is almost a certainty—the London County Council (which owns the hall) presents an opera season of its own. The repertoire, to be sure, could not include *Turandot* or *Aida*, for want of facilities for large-scale spectacle; nor will the pit accommodate a Strauss-size orchestra. But I cannot imagine a better milieu for Donizetti, Mozart, or Rossini—or, for that matter, for *La Traviata* or *La Bohème*. The acoustics do, however, create a special problem: They are so completely revealing that only really well-produced voices sound well. Vocal faults are painfully and nakedly revealed to all listeners.

The acoustics of the Festival Hall demonstrate that scientists may, after all, know a thing or two. Of course, no amount of advance planning can produce a miracle like the unparalleled sweetness of musical sound in the

Academy of Music in Philadelphia. But the Festival Hall does prove that physicists who put their minds to the task, and who are not disturbed by meddling board members intent upon changing the size or the look of the hall, can achieve an acoustical result that is utterly clear and quite free from distortion. I no longer feel, as I did at first, that music sounds cold in the Festival Hall; I have heard too much music there that did not. But the end-result of any performance—whether by an orchestra, a pianist, a violinist, or a singer—is ruthlessly realistic. No impurities or inadequacies of tone production are filtered out. Only perfect performance sounds perfect.

### Performers Sound Different

It can be an astonishing experience to hear a familiar performer in these acoustical circumstances. After hearing a variety of other pianists, I was dumbfounded by Robert Casadesu. His control of the mechanism of tone-production was so far superior to that of all the others! For the first time I felt I realized how infinitely much Mr. Casadesu knows about playing the piano. Later on, I had a similar reaction to Clifford Curzon and Myra Hess. Some other pianists, who had better remain nameless, did not pass the test as well. So also with violinists. Isaac Stern's performance of the Brahms Violin Concerto with Sir Thomas Beecham and the Royal Philharmonic was a tremendous experience not only because of the mature and stirring beauty of his interpretation, but equally because the Festival Hall bore out the belief that his tone-production is almost completely unblemished.

And if you think that all professional symphony orchestras sound pretty much alike, you would do well to hear some of them in the Festival Hall. The Philharmonia Orchestra's transparent purity of tone makes it beyond debate the finest of the five London orchestras. The warm Sibelian (or Delian) cushion of sound produced by Sir Thomas' Royal

(Continued on page 167)



John Pritchard, young English conductor of the Royal Opera at Covent Garden





Scotsman Publications

Scenes from the Carl Rosa Company's productions of Cherubini's *The Water Carrier* (above) and George Lloyd's *John Sockman* (right)



Nicholas de Rakoczy

# 78 Years of Opera in English

**The Carl Rosa Company has  
had long experience with  
the vernacular**

By RICHARD REPASS

THE question of opera in English has probably vexed Britons even longer than it has Americans. Since the war, however, the matter has been definitely resolved, and Covent Garden, which was host to brief international seasons during the 1930s, has been transformed into a national opera house, giving nearly all its performances in English.

The way to the establishment of a national opera is scattered with the remains of schemes and companies that seem to have been dogged with a fate as relentless as that which hunted down Don Alvaro. Only the Carl Rosa Company has stood the tide, lasting longer than any operatic organization in the English-speaking world. This company has toured annually throughout the British Isles since 1875, with a break of only eighteen months during the second World War when its stores were destroyed by incendiary bombs during a season at the People's Palace in London.

When Carl Rosa came to London in September, 1875, he was facing the competition of two Italian companies, James Henry Mapleson's at Her Majesty's and Frederick Gye's at Covent Garden. About these impresarios revolved two of the most brilliant operatic constellations in history. Mapleson, perhaps the shrewder of the two, had just secured the services of the young tenor Italo Campanini, whose Faust was to

inaugurate the Metropolitan Opera's first season in 1883. The galaxy at Her Majesty's further included Terese Tietjens, Christine Nilsson, Trebelli, Scalchi, and Etelka Gerster. His rival had the services of the unquestioned *prima donna assoluta* of the day, Adelina Patti. Also in Gye's company were the celebrated baritone Faure and the Canadian, Emma Albani, the first to sing Elsa (in an Italian version) in London.

Carl Rosa's activities as an impresario dated back to the United States in 1867, where the 25-year-old Hamburg violinist, whose real name was Carl August Rose, married the Scottish-born soprano Euphrosyne Parepa. Parepa, one of the most admired dramatic sopranos of the day, became the leading singer of a troupe that included Charles Santley, the bass Wachtel, and the baritone Giorgio Ronconi.

## Death of Mme. Parepa

Returning to England (where he had already become known as a violinist) in 1871, Rosa was forced, on account of his wife's ill health, to postpone the public appearance of a new company until 1873. In September of that year the Carl Rosa Company opened in Manchester with Wallace's *Maritana*, and a repertory—all sung in English—of operas by Balfe, Mozart, Verdi, Bellini, and Gounod. But Madame Parepa's death at the age of 37 on Jan. 21, 1874, put an end to the company's activities for nearly two years.

Carl Rosa, meanwhile, reorgan-

ized his company and headed for London. His decision to open in the metropolis was a brave one, for after eight lively seasons at Covent Garden the Royal English Opera of Louisa Pyne and William Harrison had collapsed in 1864, and no grand opera in English had been heard in London since. Pyne and Harrison had enjoyed the support of the Prince Consort until his death in 1861, and they had been enthusiastically aided by Michael Balfe, who brought out six of his operas under the management of the two singers. How, then, could Carl Rosa succeed where the most auspicious previous attempt to produce opera in English, supported by the Royal Family and Britain's most famous composer, had failed?

## Time Was Right

Apart from his business methods, of which we have no clear account save for the remarks of a few contemporaries, Rosa undoubtedly owed his initial success to making his entry at the right time and the right place. The British capital had been stirred by the rival productions of Lohengrin a few months before at both Covent Garden and Her Majesty's. The interest of a large and intelligent public was at its peak, whereas Pyne and Harrison had come to grief a decade earlier partly because their competitors were also in the doldrums.

Rosa's choice of *The Marriage of Figaro* to open his venture at the little Princess' Theatre proved irresistible. We learn from Stanley, whose *Figaro*, according to Herman Klein, was "the gem of a performance universally acclaimed as the best that had ever been given in the vernacular", that the sextet in Act II was omitted "in order to make way for some silly dialogue". In any case, this was in accord with the temper of the times, and, as we shall see later, was just the reverse of the present Carl Rosa policy, which is to give each opera, in so far as possible, in its original version.

Writing in 1887, Francis Huef-

fer, the current critic of *The Times*, declared:

"For the last decade and more the cause of English opera has rested entirely upon the shoulders of Mr. Carl Rosa. Mr. Rosa at the beginning had not only to get his singers where he could find them in America and England, but he had also to create a *répertoire* for them."

## Some American Singers

Rosa's singers were mostly British, but several American and continental artists scored notable successes with the company. The first English Lohengrin was sung (in 1880) by a German, Anton Schott. The well-known Americans Minnie Hauk and Alwina Valleria, both of whom sang at the Metropolitan, were two of Rosa's most successful leading singers. Hauk, who joined the Carl Rosa in 1880, sang *Carmen*, *Elsa*, *Aida*, and *Katherine* in Hermann Goetz's *The Taming of the Shrew*, a role she had created in Vienna. One of Rosa's most popular singers was the French soprano Marie Rôze, the first to sing *Manon* in England (1885). The effect of the translations in those days must have been colorful. Fuller Maitland relates what occurred when the Irish tenor Barton McGuckin, singing Don José opposite the *Carmen* of Marie Rôze, came to an impassioned scene: "Are ye the divvle, Cyarmen?" he would shout—to be answered by a prolonged "Yayce" from the Gallic soprano.

Singers like Julia Gaylord, Ben Davies, Joseph Maas, Joseph O'Mara, Rose Hersee, Georgina Burns, and Aynsley Cook (the grandfather of the younger Eugene Goossens), together with the great Santley, were the forerunners of a celebrated generation of English singers, most of whom had their training and early successes with the Carl Rosa Company. Louise Kirby-Lunn, Alice Esty (the first English Mimi), Zélie de Lussan, Beatrice Miranda, Ella Russell, John Coates, E. C. Hedmond, Fanny Moody and Charles (Continued on page 136)

Richard Repass, who spent 1951-52 studying in England, has contributed to various newspapers and musical journals in England and the United States.

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PORTLAND: SUKIE AUBREY SMITH, Oregon Journal.  
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## The Special Issue

MUSICAL AMERICA takes pride in presenting herewith its forty-sixth annual Special Issue. Replete with listings of the musical activities and organizations in major centers in the United States and Canada, up-to-the-minute information from foreign capitals, special listings of symphony orchestras, managers, festivals and group attractions, and feature articles on a wide variety of subjects of interest to all in the field of music, whether professional or amateur, it again fills its unique role in the chronicles of our time.

## A Shudder for "Music Behind the Iron Curtain"

WE strongly recommend to our readers the report on music behind the iron curtain, published elsewhere in this issue, which deals with the proceedings of the Conference of Musicians at the Central Committee of the All-Union Communist Party held in Moscow in January of 1948. On the following Feb. 10 was published the Central Committee's notorious Decree on Music which swept the Big Four of Russia's contemporary composers — Shostakovich, Prokofieff, Khachaturian, and Miaskovsky — into the musical dog-house.

The article consists of quotations excerpted from the transcript of the conference obtained by the Research and Publications Service of the National Committee for a Free Europe, Inc., a voluntary association of distinguished Americans which, at its own expense, has developed underground pipelines into Soviet-controlled countries and maintains Radio Free Europe as a supplement to the Voice of America.

THE transcript is a terrifying recital of the ignorance, naivete, philistinism and political mumbo-jumbo that form the musical esthetic of Communist ideology. Everything is soiled with the fingermarks of the petty bureaucrat and the tin-horn politician, and it is pitiful to observe the groveling and the fawning obsequiousness of a gifted composer like Shostakovich in the presence of his political masters: "The C. C. has often pointed out what the 'negative' sides were in the field of art and criticism; and now, I suppose, instructions will be given. From today's conference we should derive many valuable decisions. . . . I am listening to criticism now and continue to listen to it, and shall accept critical instructions. . . ." etc. Probably he already knew that his number was up.

Much of the discussion would be hilariously funny if it were not for the fact that it is fraught with the power of doom. Criticizing Muradeli's opera, The Great Fellowship, the late Zhdanov says, "The orchestra is poorly used. Most of the time only a few instruments are used, and then, at unexpected moments, the whole orchestra suddenly starts blaring." Again, in another connection, "Is it not true that drums and timpani must be an exception and not the rule in music? . . . a whole number of works by modern composers are so full of naturalistic noises that they remind one of either a dentist's drill or a musical gas-wagon. . . ."

GOLDENWEISER, a professor at the Moscow Conservatory, says, "When I hear the clatter of false chords in some of our new symphonies and sonatas, I am horrified to feel that they are akin to the de-

cadent ideology of the West—or even of Fascism—and not to the healthy nature of Russian, Soviet humanity . . . we must get rid of this harmonic chaos and falseness."

Here indeed is art criticism at the level of the mad tea-party, complete with dormouse and hatter. To be sure Zhdanov and Goldenweiser are not alone in their reactionary feeling about modern techniques. Similar sentiments are expressed every day both publicly and privately in our own society. The all-important difference is that our opinions, valuable or worthless as the case may be, are merely expressions of our right to say what we think and may be heeded or disregarded by our composers as they see fit. But when a Zhdanov or a Goldenweiser has an opinion in Russia it has the force of law and can mean the artistic and social ruin, even the death, of the unhappy man who ignores or misinterprets it.

THIS picture of musical tyranny in a land of much artistic genius, past and present, is just another to hang in the long gallery depicting the degradation of the individual and the perversion of art which are tenets of all totalitarian philosophies. Hitler's culture ministry was no worse nor more vicious. The emancipation of man and the unfettering of his mind and spirit have been the laborious work of centuries. Is it to be lost in this generation? Fortunately, the prophets of darkness seem to bear within them the seeds of their own destruction.

## Smaller Orchestras?

A TREND toward smaller symphonic ensembles—forty to 45 men as against the customary ninety to a hundred—is detected over the country by Thomas Scherman, founder-conductor of the Little Orchestra Society in New York, and Mr. Scherman considers it a good omen.

There is much to be said for the little orchestra. It obviously is much less expensive to maintain, and, if its wind and percussion departments are complete, it can perform any music in the symphonic literature as satisfactorily—sometimes more satisfactorily—than an ensemble twice its size, since the only difference is in the number of strings.

The fly in the ointment, so far as small community orchestras are concerned, is the difficulty of obtaining enough good string players with a big enough tone to achieve a balance with the rest of the ensemble. Community orchestras habitually compensate in quantity for what they may lack in quality in the string sections and thus end with more personnel than they comfortably can manage financially.

THEY also have a problem in the public-relations department. Rightly or wrongly, the public, particularly in the smaller towns, has been led to think of a symphony orchestra as a big and impressive-looking aggregation. A relatively meager assortment of musicians assembled on a large stage sometimes is not sufficiently imposing visually to inspire the civic pride that is such an important condition of success for orchestras in small communities. Some actually have been known to increase personnel for no other reason than to fill out an appealing stage picture for the edification of the less sophisticated townsmen who like to boast of their "big symphony orchestra".

These are two hurdles that Mr. Scherman may not have taken into account.





*"The libretto is a support for the score"*—WERNER EGK



*"Poetry above all things . . ."*—GIAN FRANCESCO MALIPIERO



*"Opera is for the ear as ballet is for the eye"*—SIR ARTHUR BLISS



*"My ideal is a short libretto"*—LUIGI DALLAPICCOLA

## Composers' Forum . . .

### Subject:

# OPERA



G. B. Poletto

*"Poetry and music are inseparable"*—ILDEBRANDO PIZZETTI



*"The traditional forms constitute an order which is still valid"*—MARCEL DELANNOY

**S**EVEN distinguished composers representative of contemporary Europe here join in a symposium on six topics which may be considered basic to any contemplation of operatic thinking in our time. The composers are Luigi Dallapiccola, Ildebrando Pizzetti, and Gian Francesco Malipiero (Italian), Werner Egk and Boris Blacher (German), Marcel Delannoy (French), and Sir Arthur Bliss (British). The round-up was made by *World Theatre*, published under the auspices of UNESCO, of which René Hainaux is the editor.

#### I

##### *What impels you to compose an opera?*

Werner Egk résumés the general feeling as follows: "Because I am convinced that opera is the fullest form of artistic expression, uniting as it does music, drama and the plastic arts."

Luigi Dallapiccola adds: "It is a means of expressing feelings and passions with a precision and high relief unknown in pure music."

Marcel Delannoy gives a detailed answer: "1) I believe in the ideal of a *complete entertainment* of which present day opera is the prefiguration. 2) For the last fifty years the genius of composers has been almost entirely devoted to the search for a new musical language and now we are reaching a dead end. On the other hand the lyrical drama of the future offers immense perspectives of development as soon as we start to consider it from a structural point of view. 3) At a time when contemporary music is wilting in suffocating conservatories, lyrical drama constitutes a battle ground where composers are obliged to resume contact with the public. The impact is certainly rough at times for music which aims at pleasing without prostituting itself. But we must do or die."

#### II

##### *Do you consider the libretto as a support for the music? or the music as a complement of the poem?*

Egk is categorical: "The libretto is a support for the score."

This is also the opinion of Dallapiccola, who adds: "My ideal is therefore a short libretto, of not too literary a quality."

Sir Arthur Bliss is not far from agreeing: "Any play or story may be considered suitable for operatic treatment. There are however subjects which music can weaken or destroy. I do not think, for instance, that plays whose interest lies in discussion and argument, or naturalistic drama of contemporary life make very happy libretti. Opera is for the ear as ballet is for the eye."

Boris Blacher prudently declares: "That one cannot generalize," while Delannoy, Francesco Malipiero and Ildebrando Pizzetti qualify their answers.

Delannoy: "At the outset the libretto is certainly the woof upon which the composer weaves his score, and it is what first attracts the public. But subsequently the work will only live through the flesh and soul of its music. It is a commonplace to say that music is unnecessary to drama which is sufficient to itself. But any libretto worthy of the name needs and calls for music. It presents itself as a framework and an inspiration. The ideal would be if it were sufficient to see the performance in order to *understand* it, for words in lyrical drama are fragile and the least thing will efface them."

Malipiero: "When I started it was the libretto that suggested to me lyrical forms which were not those of official Italian 'melodrama.' At that time I knew nothing of Boris Godounoff or Pelléas et Mélisande. . . . Poetry above all things: which does not mean that poem and music are two contrasting forces; on

the contrary they form together the integrated whole of lyrical drama."

Pizzetti: "In 'melodrama' the libretto is a support and the music a complement, but in true opera poetry and music are inseparable. Neither should be considered in themselves, both are equally necessary to the dramatic expression."

#### III

##### *How, in your own work, do you envisage the relationship between words and music?*

This question, closely related to the last, has given the composers an opportunity to reconsider their ideas and give them more precision. Thus Pizzetti describes libretto and music "as one plus one which make, not two, but one." Bliss who had expressed the opinion that "the words of a libretto are of secondary importance" maintains his position. "Even with good diction singers only succeed in making about 75 per cent of the text intelligible."

(Continued on page 152)

# CANADA

By COLIN SABISTON

## Toronto

THE 1952-53 season is witnessing a major boom in Canadian music. More professional musicians are being employed in their home communities; more Canadian composers are being published and performed; more native instrumental and vocal groups and individual artists are on tour in the Dominion; and more Canadians are concertizing in the United Kingdom, Europe, and the United States. A number of factors account for this activity. The people feel secure in the stability of the nation's rapidly expanding economy, and the larger volume of good music heard on radio programs, domestic and foreign, together with the popularity of the new long-playing disks, have created an appetite for more live performances.

This appetite is being satisfied in several ways. Choral music is currently having a revival. Chamber-music groups, including lieder singers, have become sufficiently secure financially to begin filling in their seasons with concerts for small popular audiences. Community centers are also growing in number and influence as sponsors of small-audience performances by ranking artists and as patrons commissioning new works by young composers. These developments are cultivating larger audiences for leading artists, as well as giving young professionals early breaks that were not available before the war.

## Fourteen Orchestras

There are at least fourteen orchestras organized on a professional basis across the Dominion. All but three have permanent conductors; the others rely on guest conductors. The orchestral distribution from coast to coast is as follows: three in Montreal, including a women's orchestra and a chamber orchestra; two each in Toronto, Kitchener-Waterloo, and Brantford; one each in Victoria, Vancouver, and Winnipeg; and chamber orchestras in Quebec City, Halifax, and London, Ont. The Canadian Broadcasting Corporation maintains its own orchestra and recruits special ensembles for special occasions. Season schedules vary from six to more than seventy performances for the Toronto Symphony. Most of the organizations give occasional performances of contemporary Canadian compositions or special concerts to introduce new composers.

This is a considerable amount of orchestral music for a country whose total population is about that of Greater New York, yet there is always room for more. Sir Bernard Heinze of Australia, who is touring the world on a Carnegie Foundation grant, will conduct three CBC broadcast concerts and will share the podium with CBC's director of music, Geoffrey Waddington, in a concert of new works by the Canadian League of Composers at the Eaton Auditorium.

The Toronto Symphony recently played under Andre Kostelanetz to an audience of 7,000 in Kitchener. The permanent conductor, Sir Ernest MacMillan, will take the orchestra on a six-engagement tour in the United States later in the season, as well as on other jaunts to Hamilton and elsewhere in Ontario. Also in Toronto, Heinz Unger is developing two community-center groups, semi-professional in structure, both working on standard repertoires and preparing student artists for graduation into full-time posts with established orchestras.

Most sensational of the season's new ventures is a twelve-week coast to coast tour by the recently organized National Ballet Company. Behind it stands the National Ballet Guild of Canada, with headquarters in Toronto. The dancers are directed by Celia Franca, who is touring 31 dancers and production personnel. The company is presenting *Coppelia*, *Giselle*, and *Les Sylphides*, and is also introducing two productions with scores by Canadian composers Louis Applebaum and Hector Gratton. The story of each is drawn from Canadian themes, and the music is elaborated from folk tunes of Quebec and elsewhere in the Dominion. The company made its debut in Toronto, Nov. 12, 1951, and has been working steadily toward its present tour which will include eleven cities and 25 engagements west of Toronto.

In 1947 this writer noticed the beginnings of a new interest in Canadian chamber music and has been watching for significant developments since then. They are here now. At that time, the Parlow Quartet at the Conservatory and the Hambourg-de Kresz String Trio were the only chamber ensembles giving regular recitals in Toronto. Other interest was confined to occasional visits from touring ensembles. But in that year the Solway Quartet made its appearance after two years of preparation. Now there are seven quartets and trios and a chamber orchestra performing in this city. The Parlow, Solway, Spivak and Denbeck quartets, and the de Kresz and Hambourg trios are composed of experienced musicians and scholars. They are finding unexpected audience co-operation—the Solway group, for instance, having drawn an audience of 1,700 in a town more than 100 miles north of Toronto with only 3,100 population. Geza de Kresz's chamber orchestra recently featured Betty Jean Hagen, violinist, in a highly successful all-Bach program, and Ettore Mazzoleni's chamber orchestra is making at least two appearances for academic audiences.

Elsewhere in Canada the story is about the same. The London (Ont.) chamber orchestra has reached a high level of performance and draws well in Toronto as well as at home. Cellist Joyce Hornyansky has moved to Ottawa to devote herself exclusively to chamber-music playing there, where both audiences and other like-minded string players were waiting for the kind of leadership this experienced artist could offer.

Among visiting ensembles this season will be the Reginald Kell Players, Griller Quartet, Albeneri Trio, and New York Quartet—all playing to subscription audiences.

## Fourth Opera Festival

The Royal Conservatory Opera Company held its fourth annual festival at the Royal Alexandra Theatre in Toronto from Feb. 11 to 21, presenting *Così fan tutte*, *Madama Butterfly*, and the first performance here of *The Consul*. The CBC Opera Company, with casts including many of the same singers, is this year pre-

paring seven works for radio broadcast. Il Trovatore and Wolf-Ferrari's *School for Fathers* have already been heard in this series; to come are *Carmen*, *Falstaff*, *Gianni Schicchi*, *Dalla-piccola's The Prisoner*, and *Stravinsky's The Rake's Progress*.

During the week of May 25, the Metropolitan Opera Company, underwritten for the second year by the local Rotary Club, will present *La Forza del Destino*, *Carmen*, *Tosca*, *Lohengrin*, *Rigoletto*, and *Samson and Delila* on successive evenings in the 14,000-seat Maple Leaf Gardens.

Further evidence of increasing musical activity is the registration of about 200 composers, and a much longer list of arrangers, with performing-rights organizations. Healy Willan, the dean of Canadian composers, on Nov. 24 attended a command performance of a commissioned work for Saint Cecilia's Day at Festival Hall in London. This honor was complemented on Nov. 28 with a concert of his works at York Minster, York, which was also broadcast by the British Broadcasting Corporation.

## Young Composers Active

The catalogue of new works by younger composers is bulky, containing works of all types for voices and instrumental ensembles and many interesting experiments in unusual combinations for chamber groups. They range in style from traditional to twelve-tone dissonances. Outstanding in the younger group is John Beckwith, recently returned from three years advanced study in Europe to fill an appointment on the faculty of music of the Royal Conservatory in Toronto.

Beckwith is a neo-classicist whose songs, piano solos and compositions for broken consorts indicate an ability to explore new paths without sacrificing the virtues of tradition. The extent to which his contemporaries also vary their production is shown in the program for the recent concert at Eaton Auditorium. Jean Coulthard was represented by *Music on a Quiet Song*, for flute and strings; Andrew Twa by a *Serenade for Flute and Strings*; John Weinzwieg, senior member of the group under whom most of the others had their early training in composition, by his *Divertimento for Oboe and String Orchestra No. 2*; Lorne Betts by a *Suite for Strings*; Samuel Dolin by a *Serenade for Strings*; Robert Fleming by his *Six Improvisations on a Liturgical Theme*, for string orchestra; and Harry Somers by a chamber-orchestra suite with solo harp. Such works are characteristic of the broader field to be covered in later programs not yet announced.

Also symptomatic of directions being followed by younger professionals was the October concert by the New Music Associates, which was a Schönberg memorial featuring that composer's work. It was under the direction of Victor Feldbrill, conductor-composer, assisted by Elizabeth Benson Guy, and Barbara Franklin, singers, and Glen Gould, pianist.

The cream of the crop of young virtuosos who have made successful entry into professional fields includes, first and foremost, Betty Jean Hagen, violinist, who before reaching the age of twenty-two has won three high-ranking international awards—the Naumburg Foundation Award, the Pathé-Marconi Award, and recently the Harriet Cohen Award, for the outstanding artist in the British Commonwealth. Already Miss Hagen has played with orchestras in Europe, Britain, the United States, and Canada, and is in constant demand as a recitalist.

Other prominent young artists in this country include Lois Marshall, also a Naumburg winner in the singing class, who is touring with a full schedule of orchestral and solo appearances. Marguerite Gignac, opera singer, has won the Pope Pius XII Institute scholarship; Clermont Pepin, composer, a Laval University award; and James Milligan, bass, is fully booked for a February-March tour of the Dominion.

Choral singing is represented by three fully professional organizations in addition to many other permanent choirs giving regular performances of standard works. The Perrin Choir and the Bell Singers, both women's groups, are heard on stage and radio in repertoires which include classical, popular and specialty numbers developed for them by their conductors.

At the base of this spate of activity are the operations of the Ontario Department of Education, which sponsors young performers in full-season tours of the secondary school circuit, and the recently reorganized Royal Conservatory of Music of Toronto, the one national institution in its field in Canada. The latter now has a faculty of music, headed by Arnold Walter, preparing students for university degrees, and a School of Music, under Ettore Mazzoleni, which takes students through all examinations below the licentiate diploma level and operates the Royal Conservatory Opera School. The conservatory also is developing a drama school, a school of the dance, and ensemble instrumental instruction.

An important adjunct to the conservatory is its own artists agency under the direction of Ezra Schabas, former assistant professor of music at Western Reserve University, Cleveland. The agency arranges tours and individual bookings for students and young professionals across the country.

## Canadian Teachers To Hold Convention

The ninth biennial convention of the Canadian Federation of Music Teachers' Associations will be held in Toronto from July 4 to 8. Members of the CFMTA, as well as non-members, have been invited to attend the several recital, lecture, discussion and provincial forum events to be conducted in the fields of music, drama, and the dance.



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By Arrangement with The Boston  
Symphony Orchestra

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with GERSHWIN CONCERT ORCH.  
(Company of 30, 25 musicians)  
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Pianist, Sanroma  
Soprano, Carolyn Long  
Baritone, Theodor Uppman)  
Produced by H. Lanin Management Inc.

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SERVICE BAND OF AMERICA  
48 Persons including Vocal Quartet

LITTLE ORCHESTRA SOCIETY  
Thomas Scherman, Conductor  
(26 Persons)

CHARLES KULLMAN  
and MALE QUARTET

THE CAROLERS  
Male Quartet, Soprano and Pianist  
(6 Persons)

THE SONG MASTERS  
Male Quartet and Accompanist  
(5 Persons)

THE MEN OF SONG  
Male Quartet and Pianist  
(5 Persons)

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'Cello and Flute)

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STRING ENSEMBLE  
In a special program for  
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(12 Persons)

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Harp Quintet

TOTENBERG INSTRUMENTAL  
ENSEMBLE  
(9 Persons)

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COLUMBIA CONCERT TRIO  
(Piano, Violin and 'Cello)

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Violin and Piano Duo

JOHN SEBASTIAN and  
DOROTHY JARNAC  
Harmonica Virtuoso and  
Dance-Humorist with  
ALBERT MALVER, Pianist

JANET COLLINS  
Premiere Danseuse, Metropolitan  
Opera, Assisted by Pianist, Drummer  
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MATA and HARI and Company  
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with Concert Pianist

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LOS ANGELES OFFICE: 14 Auditorium Bldg.

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NATIONAL

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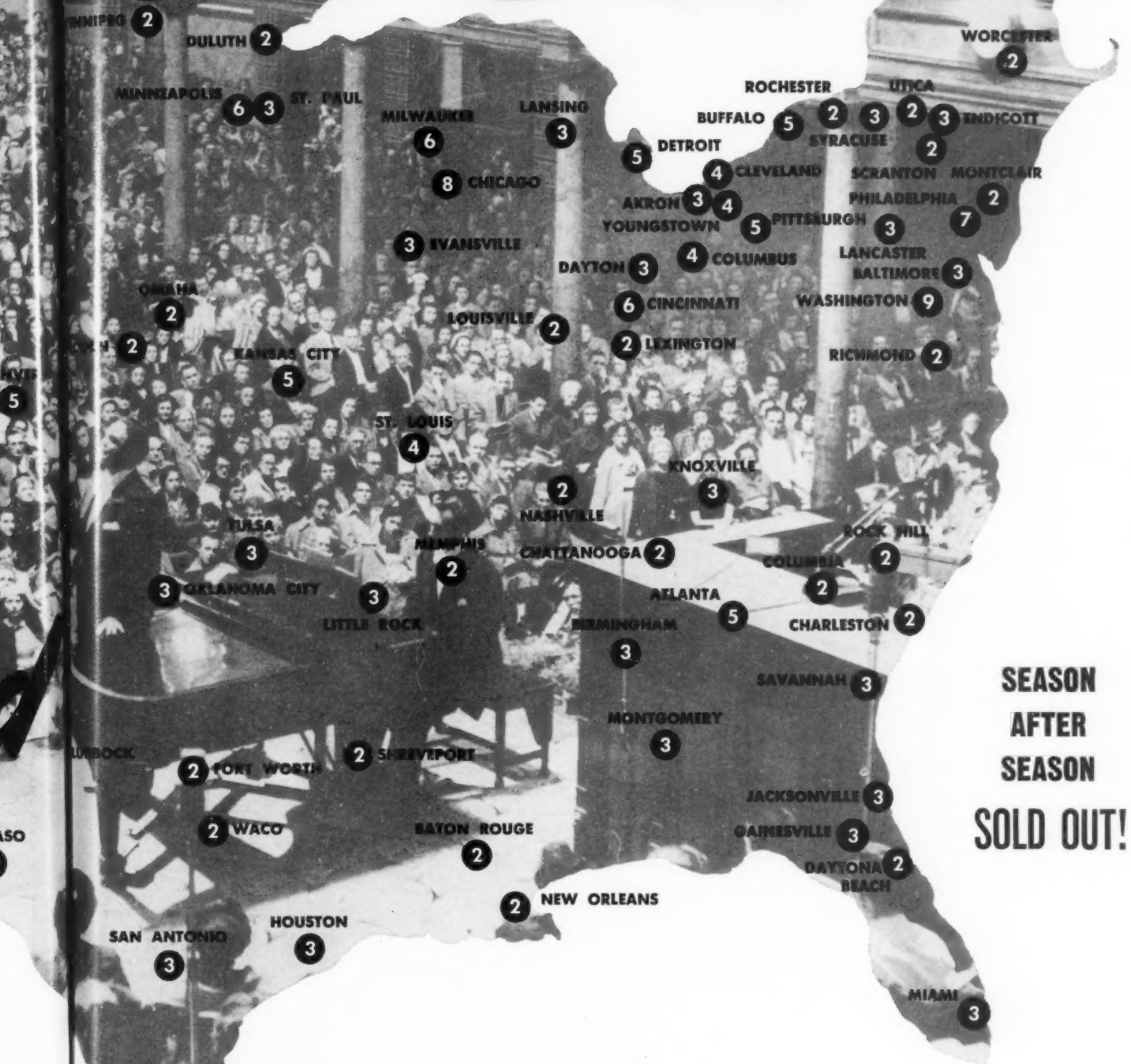
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*Engaged*  
*Re-engaged*





# STORY



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AFTER  
SEASON  
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# YEAR AFTER YEAR!

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"THE BEST YOU CAN REASONABLY H

# Jorge Bo

"There are but few  
really great pianists living today,  
and Bolet is surely one of them."

(RECITAL) SAN ANTONIO EXPRESS, NOV. 26, 1952

BALDWIN PIANO



BOSTON RECORDS

San Francisco Examiner  
January 3, 1953

## Leinsdorf in Symphony Bow; Bolet Plays Thrilling Solo

By ALEXANDER FRIED

IN THE LIFE of the San Francisco Symphony, the year 1953 started with a sound, lively, interesting concert, conducted by Erich Leinsdorf, Thursday night at the Opera House. The program provided its New Year's audience with an extra sensation when Jorge Bolet, tall and mustachioed young Cuban-American pianist, introduced himself to this city by an amazingly brilliant performance of the Prokofiev Second Concerto.

He spreadeagled the piano as masterfully as a Rubinstein or Horowitz. Prokofiev wrote the Concerto a generation ago. It's mainly a tour de force of modern energy, tonal colors, impact and hair-raising runs, with little pause for reflection. Bolet handled it with an audacity and accuracy that left the audience first breathless, then cheering.



# HOPE TO HEAR IN THIS GENERATION."

ALFRED FRANKENSTEIN, SAN FRANCISCO CHRONICLE, JAN. 3, 1953

# Bolet

*on the front page!*

THE CINCINNATI ENQUIRER  
January 10, 1953

## Great Ovation Given To Cuban Pianist By Matinee Group

Music Hall witnessed a demonstration, yesterday afternoon, that was unequaled in the memories of veteran patrons of the Cincinnati Symphony Orchestra concerts. The occasion was the local debut of the young Cuban-born pianist, Jorge Bolet.

Mr. Bolet, who is now an American citizen, played the piano solos in the popular Rachmaninoff Third Concerto with such startling effect that the usually undemonstrative matinee audience rose from the seats and cheered loudly for several minutes. No one could remember anything comparable to this standing cheering section, which was completely spontaneous.

Mr. Bolet's career up to this time has been successful, with an impressive list of engagements and "repeats" as soloist with many of the major orchestras of the country. But nothing in his advance publicity was preparation for the sensation he caused at the concert. As one dowager said: "I've been coming to these concerts for 50 years and I've never heard anything like this before."



## Sensational Successes with Leading Orchestras including:

AUSTIN	DALLAS	PITTSBURGH
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CARACAS	MINNEAPOLIS	SAN ANTONIO
CHAUTAUQUA	NATIONAL	SAN FRANCISCO
CHICAGO	NEW ORLEANS	SHREVEPORT
CINCINNATI	NEW YORK	SIOUX CITY
CLEVELAND POPS	PHILADELPHIA	TULSA

WATERGATE, and many others

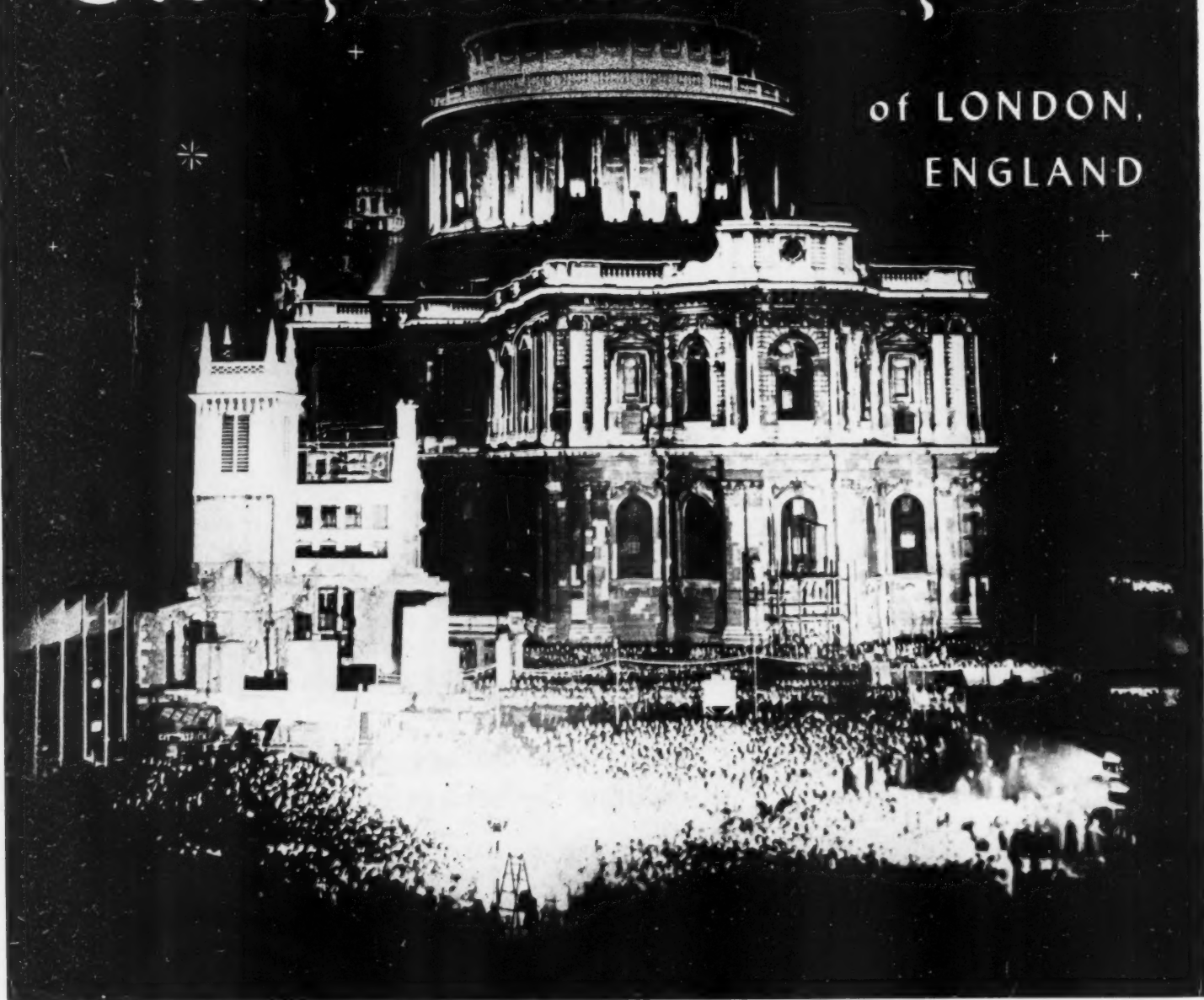
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of LONDON,  
ENGLAND



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"CHARLOTTE AUDIENCE  
CHEERS."

Charlotte, N. C.

"CAPACITY CROWD LOVES  
POPS"

Roanoke, Va.

"AUDIENCE FINDS POPS  
REALLY TOPS."

Lexington, Ky.

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**FEBRUARY-MARCH 1954**

"Auditorium packed to the  
rafters."

Roanoke, Va.

"Pops packs 'em in."  
Spartanburg, S. C.

"SRO hung up for Pops."  
Huntington, W. Va.

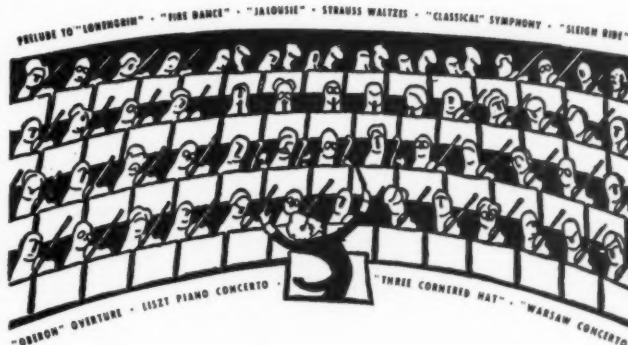
**1953 TOUR  
CITIES VISITED**

Troy, N. Y.  
Amherst, Mass.  
White Plains, N. Y.  
Scranton, Pa.  
Baltimore, Md.  
Washington, D. C.  
Harrisburg, Pa.  
Altoona, Pa.  
Pittsburgh, Pa.  
Lima, Ohio  
Lafayette, Ind.  
Louisville, Ky.  
Lexington, Ky.  
Huntington, W. Va.  
Charleston, W. Va.  
Blacksburg, Va.  
Roanoke, Va.  
Greensboro, N. C.  
Charlotte, N. C.  
Raleigh, N. C.  
Durham, N. C.  
Richmond, Va.  
Spartanburg, S. C.  
Macon, Ga.  
Augusta, Ga.  
Savannah, Ga.  
Jacksonville, Fla.  
Daytona Beach, Fla.  
Miami, Fla.  
Miami Beach, Fla.

**Arthur Fiedler**  
and  
**The Boston Pops**  
**TOUR ORCHESTRA**

(By arrangement with the Boston Symphony Orchestra)

*Play Your Favorite Music*



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CITIES VISITED**

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Tallahassee, Fla.  
Montgomery, Ala.  
Hattiesburg, Miss.  
Monroe, La.  
Alexandria, La.  
Shreveport, La.  
Houston, Tex.  
Beaumont, Tex.  
Lafayette, La.  
New Orleans, La.  
Keesler Field, Miss.  
Vicksburg, Miss.  
Little Rock, Ark.  
Fort Smith, Ark.  
Stillwater, Okla.  
Kansas City, Mo.  
Des Moines, Iowa  
Waverly, Iowa  
Bloomington, Ill.  
E. Lansing, Mich.  
Ft. Wayne, Ind.  
Madison, Wisc.  
Chicago, Ill.  
Ann Arbor, Mich.  
Detroit, Mich.  
Cleveland, Ohio  
Youngstown, Ohio  
Rochester, N. Y.  
Syracuse, N. Y.

"It left the audience cheering  
one of the happiest and most  
carefree concerts given by an  
orchestra in Constitution Hall."  
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"It was a thoroughly first-class  
concert, and the audience  
shook the hall."  
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plause and bravos of season's  
biggest crowd."  
Pittsburgh, Pa.

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BALDWIN PIANO

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"What Community Concerts  
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night's concert unprecedented  
in audience attendance and  
reaction."

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"There has never been such an  
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John Carter, Lexington, Ky.

"Without a doubt the finest  
concert since the opening of  
our auditorium."

T. K. Hudgens, Spartanburg,  
S. C.



*Transcontinental Tour  
1953-54 Now Booking*

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*Reengaged by Popular Demand  
— 2nd Season Now Booking*

**BALLET Russe  
de  
MONTE CARLO  
CONCERT COMPANY**

**SERGE J. DENHAM, Director**

*Typical Press Comments on First Tour*

**Wilkes-Barre:**

**"Stunning Ballet Delights Concert House"**

(Headline)

"... a colorful, pictorially stunning ballet presented by Ballet Russe de Monte Carlo Company in Irem Temple before a packed auditorium. The delightful costumes worn by the energetic and technically assured dancers added much to the glitter of the classical dances. This performance earned a rousing ovation. As they performed their miracles of speed and of balance, of grace and dexterity, they were truly exciting."

Record, Dec. 11, 1952

**Winnipeg, Canada:**

**"Ballet Russe 'Gaité' Rollicking Festival"**

(Headline)

"Gaité Parisienne provided the most exciting spectacle when the Ballet Russe de Monte Carlo concert group of 14 dancers, headed by famed Roman Jasinsky, presented the first of two evenings of ballet at the Playhouse theatre. Winnipeg is the only big city to be visited by the company, which is performing in smaller cities, with smaller stages. Two buses are conveying the entire company of some 22 persons, and little decor is carried, but costumes are colorful and brilliant. In Gaité Parisienne, the stage at times is like an ever-changing flood of movement and light, breath-taking vitality and exuberance. Other highlights are an exciting fight, a charming and ingenious setting of the famous Barcarolle and a dozen more divertissements that are crisp and brilliant and in high good humor."

Tribune, Nov. 4, 1952

**Featuring World's Most Popular Ballet  
FABULOUS "GAITE PARISIENNE"  
and others**

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Dazzling  
New  
Production  
Especially  
Prepared  
for  
Smaller  
Stages  
and  
Auditoriums  
•



•  
Sparkling  
Program  
Appealing  
to Lovers  
of Good  
Music  
and  
Outstanding  
Ballet  
•

MUSICAL AMERICA



# Guard Republican Band of Paris

COLUMBIA ARTISTS MANAGEMENT

is honored to announce the return to America,

after 50 years, of

**The Most Famous Concert Band in the World**

(Musique de la Garde Républicaine de Paris)

72 Notable Musicians

under the direction of

FRANÇOIS-JULIEN BRUN



**GRAND TRANSCONTINENTAL TOUR**  
**September - October - November - December, 1953**

BY ARRANGEMENT WITH THE  
MINISTRY OF NATIONAL DEFENSE OF THE GOVERNMENT OF FRANCE

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FESTIVAL ATTRACTION—

12 FEMALE VOICES and 12 MALE VOICES IN A

## Colorful Show

OF THE GREAT VIENNESE  
CHORAL WORKS, WALTZES, FOLK SONGS

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PROF. FERDINAND GROSSMANN  
Conductor

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## CHAMBER ORCHESTRA

Karl Muenchinger, Conductor

Fifteen superlative strings presenting the works of the great masters  
as they were originally meant to be played

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**CONCERT ORCHESTRA**

in *a*  
*Gershwin*  
*Festival*

2nd GRAND  
TOUR—1953-54



ORCHESTRA OF 25

MUSICIANS

with

OUTSTANDING

VOCALISTS

and Featuring

the Famous Pianist

**SANROMÁ**

**"3,500 Hear Gershwin Concert Expertly Done at County Center"**

(Headline) WHITE PLAINS, N. Y., Feb. 6, 1953

**"Gershwin Concert Delights Trenton Audience of 1,800"**

(Headline) TRENTON, N. J., Feb. 7, 1953

**"Gershwin Music Thrills Audience at Memorial Auditorium"**

(Headline) SYRACUSE, N. Y., Jan. 28, 1953

**"Gershwin Festival One of Outstanding Events of Season"**

(Headline) NORWALK, CONN., Jan. 25, 1953

**"A Deliciously Nostalgic Evening."**

PHILADELPHIA, P.A., Jan. 26, 1953

*Sanromá is a Baldwin Artist*

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FIRST NORTH AMERICAN CONCERT TOUR 1953-1954



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SINGING IN FRENCH AND ENGLISH

and **Natalie Ryshna**

SOLO PIANIST



**"The Audience Very Nearly Tore The Theatre Apart With Excitement."**

BROOKS ATKINSON, NEW YORK TIMES

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"One of the best trained choral ensembles now before the public. In point of balance, tone quality, rhythmic precision and shading, its singing is exemplary. In the sum of it, a fine body of voices, beautifully balanced and controlled, presented a program of a remarkably varied kind with exceptional technique and musicianship."

OLIN DOWNES, NEW YORK TIMES, JAN. 9, 1950

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*Columbia Artists Management Inc.*

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**Mary Hunter's**



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produced and directed by **Mary Hunter**

including a  
dance story by  
**Jerome Robbins**

music supervised  
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**Baldwin Bergersen**



Here is the concert novelty you have been waiting for! A program culled from the memorybook of American folksongs and folkdances performed by a sparkling company of 20 singers and dancers. To the music of piano, violin, guitar, concertina and harmonium.

Produced by Mary Hunter, one of America's great showwomen, with special material by Jerome Robbins, most gifted of America's new choreographers, Paul Green, Pulitzer Prize-winning poet and Baldwin Bergersen who is also arranging all of the music. And featuring a company of wonderful young performers including Ray Harrison, June MacMaugh and William Graham.

\* "Fresh and joyous material." *Brooks Atkinson, New York Times*

\* "Sets a new style for the concert stage." *Brooklyn Eagle*



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**MARY HUNTER**



**JEROME ROBBINS**



**PAUL GREEN**



**BALDWIN BERGERSEN**



**TRANSCONTINENTAL TOUR JANUARY THROUGH APRIL 1954**

February, 1953

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***A musical journey  
through the centuries  
from Bach to Broadway***

**"The Angelaires delight concert-goers of every musical taste."**

OHIO, FEB. 5, 1953

**"Not only beautiful but exciting . . . a musical evening to  
suit the taste of everyone."**

INDIANA, DEC. 19, 1952

**"The timing and co-ordination of the artists were flawless."**

SOUTH DAKOTA, DEC. 4, 1952

# The ANGELAIRES

**NATIONWIDE  
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**"Held their audience entranced . . . left a beautiful  
lasting memory."**

CALIFORNIA, OCT. 23, 1952

**"Not only lovely to hear, but lovely to look at . . .  
musicianship at its finest."**

WASHINGTON, OCT. 28, 1952

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audience fascinated."**

PENNSYLVANIA, JAN. 16, 1953

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# ARRAU



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Baldwin Piano

February, 1953

51



Photo by Lotte Jacobi, N. Y.

Joseph Battista and Heitor Villa-Lobos at the composer's home in Rio reviewing the works which the pianist is now recording for MGM Records



# J O S E P H BATTISTA

American  
Pianist

*Triumphant*

2nd Tour of Brazil  
June - July, 1952

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**"A highly distinguished artist"**

O GLOBO, RIO DE JANEIRO

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"A pianist of rare qualities, for whom the piano is not merely a producer of sound but a creator of beauty. His extraordinary technique is only a means of interpreting the thought of the composers and his own musicality. He has the maturity of the interpreter who discerns the essential and reveals in each composition that which is important, indifferent to the so-called 'effects'."

O ESTADO DE SAO PAULO

"Truly noble and great pianist."

A TARDE, BAHIA

"Vibrant and impulsive temperament . . . expressive eloquence . . . masterly . . . a really valuable new artist."

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Spirituals, etc.) was a masterly achievement"**

**"an extraordinarily pleasurable concert of proficient artistry"**

**"her brother Jonathan Brice a brilliantly gifted accompanist"**

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Now Booking Season 1953-1954

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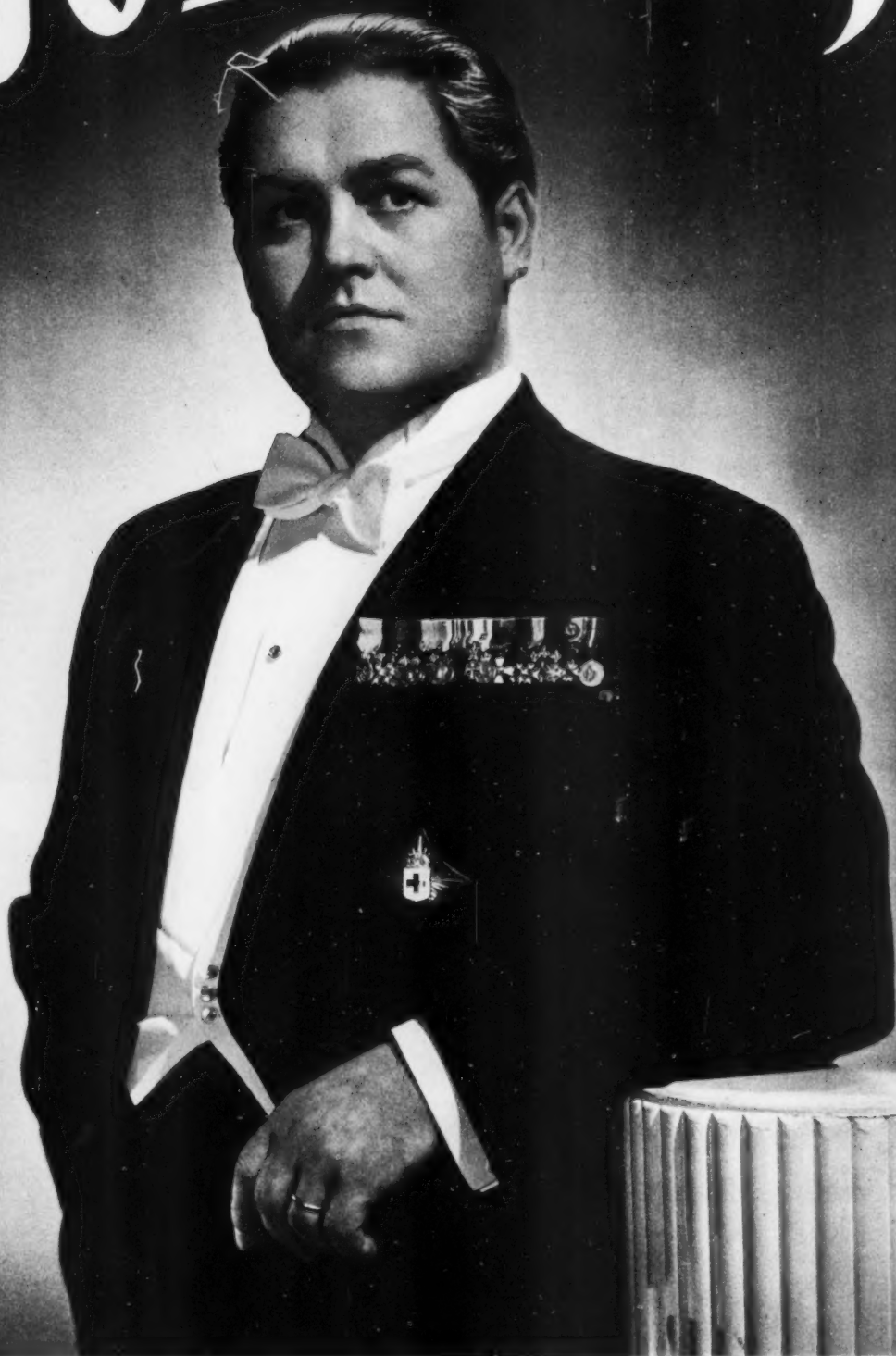
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Summer 1952

San Antonio Opera Festival  
February 1953

TITLE ROLE—"La Cenerentola" by Rossini  
New Production  
New York City Opera Co.  
March 26, 1953

TITLE ROLE—"Der Rosenkavalier" by Strauss  
Revival  
New York City Opera Co.  
April 15, 1953

TITLE ROLE—"Der Rosenkavalier"  
by Strauss  
NBC Television Opera  
April 25 and May 2, 1953

SOLOIST with leading symphony orchestras

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BRING  
Hollywood  
Nyc

February, 1953

55





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of polished  
tenor gold."**

—Albert Goldberg,  
Los Angeles Times

# John Carter

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EL DORADO, Ark.

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*Leading Baritone*

New York City Opera Company

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Personal Direction: Kurt Weinhold

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Photo: Lew Balon, San Francisco

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"The scene was always his, dominating it by the resourcefulness of his singing, by the nobility of his acting."

NEW YORK, World-Telegram & Sun

"He brought down the house with his 'Nemico della patria'."

NEW YORK, Times

"Walter Cassel gave a top flight 'Germont'. His 'Di Provenza Il Mar', drew rounds of bravos. The voice is sonorous and delivered always in the best musical taste."

PITTSBURGH, Post-Gazette

MILDRED

*Dilling*

"First Lady  
of the Harp"

**North America**

November 1952-June 1953

**Europe**

July-October 1953

**North America**

November 1953-May 1954



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# CLIFFORD CURZON



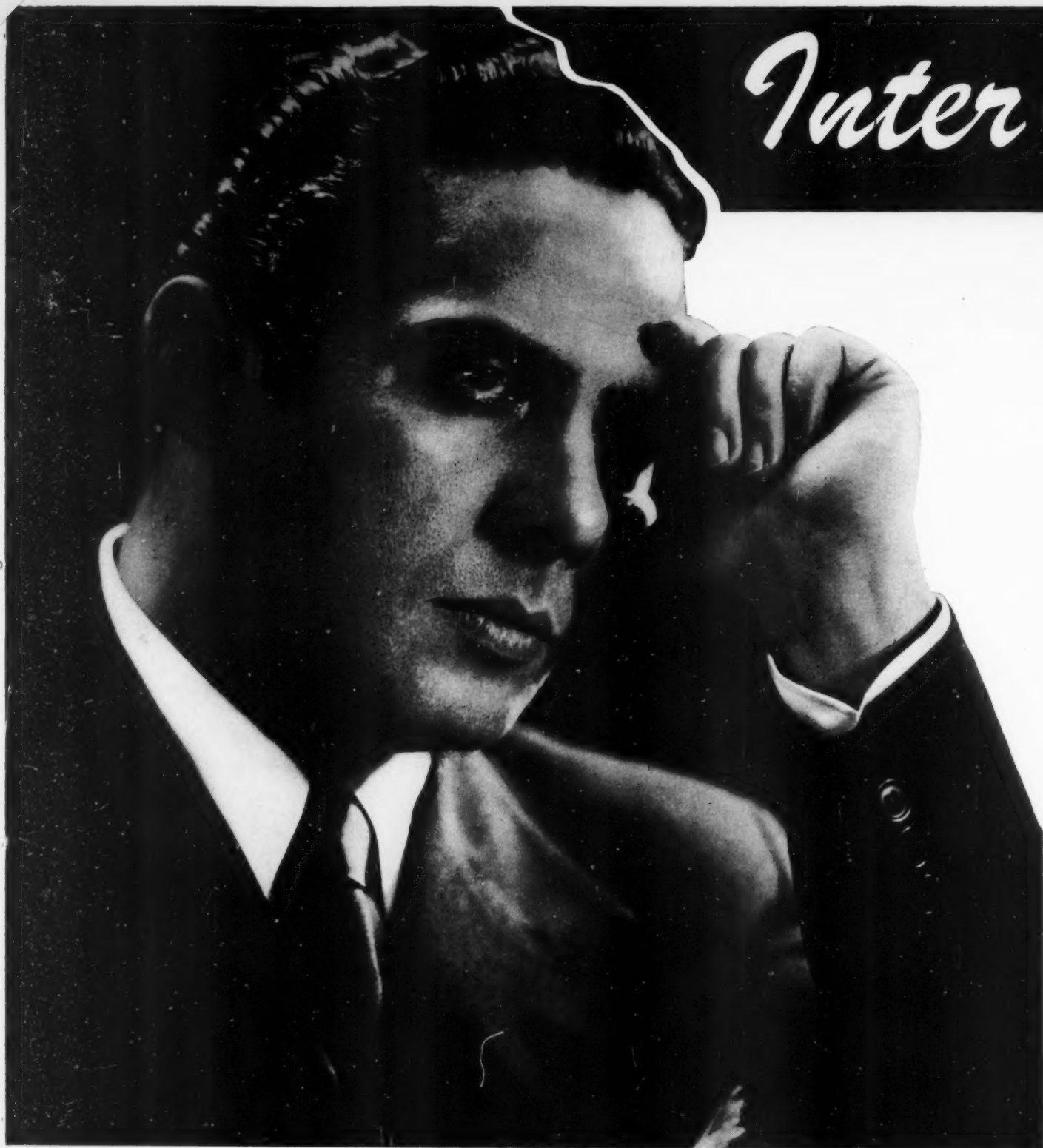
## RETURNING TO AMERICA 1954-55

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London FFRR Records      Steinway Piano

*Photo by John Vickers, London*

*Inter - v*



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JAMES

HERBERT

# De la Fuente *and* Stessin

CONCERT DUO

3 CONCERTS IN 1

- ★ Violin solos
- ★ Piano solos
- ★ Violin-Piano duos



Photo by Erna Bert Nelson, Spokane

"Mr. de la Fuente's technique is brilliant, his tone warm and large, and his musicianship excellent."

*New York Times*

"There was a lot of life to Mr. Stessin's uninhibited playing... reached impressive proportions."

*New York Times*

"They gave a concert of highest caliber, presenting top-quality material played with real artistry—and received with great enthusiasm by the big audience."

*Spokane Spokesman-Review*

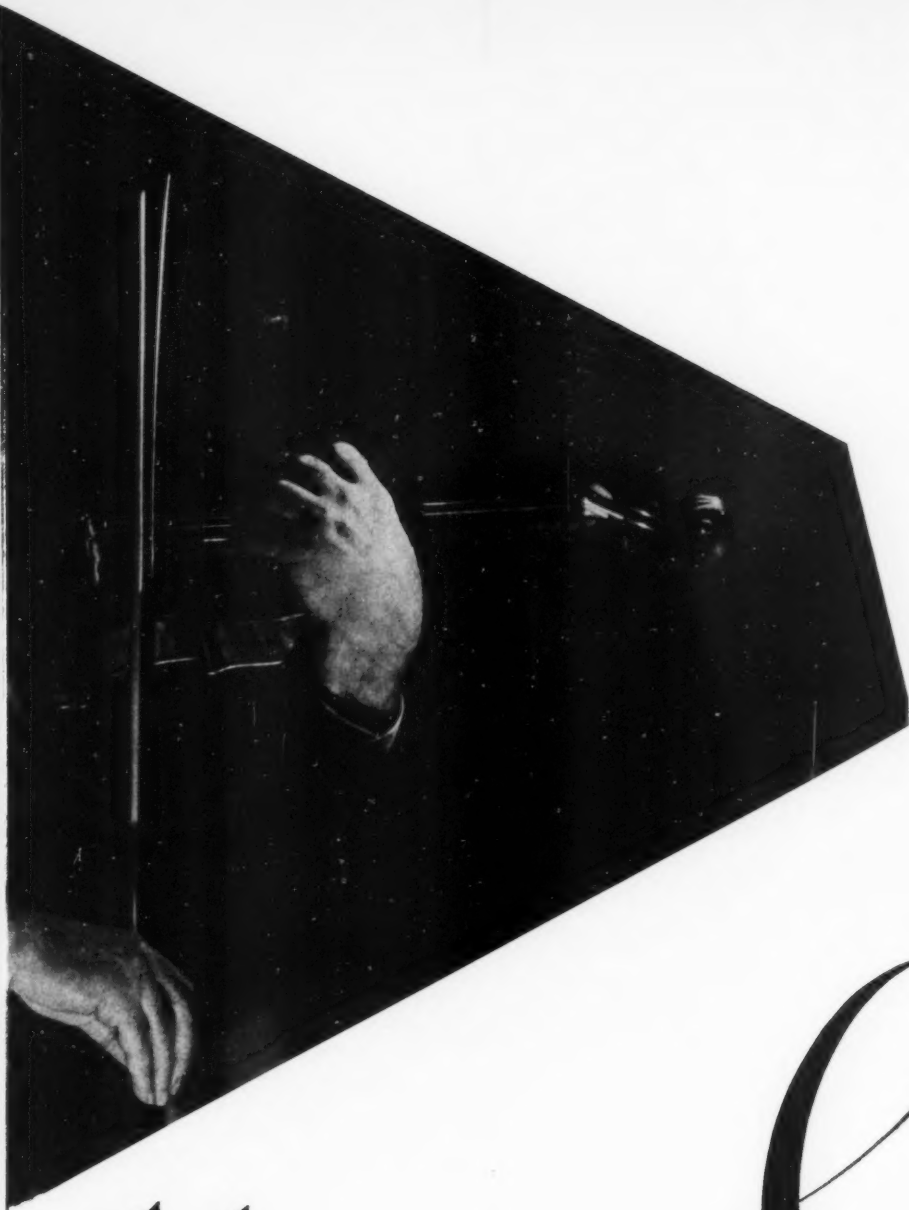
*Now Booking Third Transcontinental Tour*

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# Mischa Elman

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RCA VICTOR RECORDS

February, 1953

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# FIRKUSNY

## INTERNATIONAL PIANIST

REENGAGED FOR 6th CONSECUTIVE YEAR (1953-54) BY NEW YORK PHILHARMONIC-SYMPHONY; FOR FIFTH SEASON IN SIX YEARS BY PHILADELPHIA ORCHESTRA.

### IN AMERICA

November 1953 thru March 1954  
for Recitals. Also this July for  
Summer Engagements.

### IN EUROPE

Holland, Switzerland,  
Italy, France and England  
until March 1953.

### IN SOUTH AMERICA

Late Summer 1953  
following  
Caribbean Tour.

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Columbia Masterworks Records • Steinway Piano... Personal Manager: M. Bichurin

*Photo by Henri Bender, N. Y.*



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"... a performance long

to remember..."

NEW YORK TIMES,  
FEB. 22, 1952

# Charles Kullman

TENOR STAR OF

OPERA • CONCERT • SCREEN • RADIO • TV

METROPOLITAN OPERA ASSOCIATION  
SAN FRANCISCO OPERA ASSOCIATION



With the New York  
Philharmonic-Symphony  
Mitropoulos conducting

Concert version of "Orfeo" by Monteverdi

"The duet between Kullman and Harrell—Apollo and Orpheus—was the season's high moment vocally, as it is all by itself, one of the great moments of music's history."

VIRGIL THOMSON  
N. Y. Herald Tribune  
February 22, 1952

Heard by the nation's millions in  
premiere TV presentation of the  
Met's "Fledermaus" production—CBS

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New York 19, N. Y.

*Audiences are Applauding*

MR. KULLMAN AND THE RONDOLIERS



ROBERT DAVIS  
1st Tenor

CARL HONZAK  
2nd Tenor

THOMAS HEAD  
Baritone

LEWIS BROOKS  
Bass

Individually or Jointly with Male Quartet

COLUMBIA MASTERWORKS RECORDS

February, 1953



# Carroll GLENN

From a  
recent  
issue  
of  
The  
SATURDAY  
EVENING  
POST:



**"One of the few really popular girl violinists"**

*Paris—World premiere of  
Manuel Rosenthal's "Aesopi Convivium"  
with Orchestre National, the composer  
conducting, Oct. 1952*

"One of the most faultless scores of Manuel Rosenthal . . . The equilibrium is perfect between the two solo instruments and the orchestra; the musical substance, dense and subtle, full of witty allusions, is wrought by a master hand. The two young American virtuosos, Carroll Glenn, violinist, and Eugene List, pianist, for whom this royal 'feast' was written, find in it ample material for the display of their talent which is great and bountiful."—Franc-Tireur.



PERIOD LP RECORDINGS

## WITH ORCHESTRA

*Felumb conducting Copenhagen Tivoli Orchestra, Sibelius Concerto, Copenhagen, Denmark, Oct. 1952:*

"Showed herself to be a violinist of the calibre of Ginette Neveu"—*Vagn*

*Szell conducting Cleveland Orchestra, Tchaikovsky Concerto, Lexington, Ky., Nov. 1952:*

"Carroll Glenn thrills audience" (headline)—*Stone*

*Buketoff conducting Fort Wayne Philharmonic, Sibelius Concerto, Jan. 1953:*

"In the forefront of the most eminent women violinists: Carroll Glenn and Erica Morini."—*Hansen*

"Acclaim burst from an audience held spellbound during the performance."—*Tremper*

## IN RECITAL

*Pittsfield, Mass., Dec. 1952:*

"A mature and experienced artist. She built up tension until she dominated the breathing of her magnetized audience."—*Rosenfeld*

*Columbia, S. C., Nov. 1952:*

"Charmed the ears right off her listeners."—*Walker*

*Hamilton, Ontario, Canada, Dec. 1952:*

"Miss Glenn gave a dazzling performance and it was impossible not to be impressed."—*J.P.*

## IN RECITAL WITH EUGENE LIST

*Pensacola, Fla., Apr. 1952:*

"The impact of two such vivid personalities was a new sensation"—*Stewart*

*Danville, Ky., Jan. 1953:*

"Youthful and fresh and dedicated to their art."—*Advocate*

*Copenhagen, Denmark, Oct. 1952:*

"The Franck Sonata was equal to Heifetz' and Rubenstein's exemplary recording."—*Social Demokraten*

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# Eugene LIST



Photo by Adrian Siegal

**In the Public's eye—  
in the Nation's press!**

*From "TALLULAH" by Tallulah Bankhead*

"Agar asked me to sing 'The Star-Spangled Banner' at Carnegie Hall. 'Sergeant Eugene List will be your accompanist.' . . . List promised to lower the key of the anthem that my skull might not split on the first high note . . ." (page 284)

*From "MR. PRESIDENT" by William Hillman*

"President Truman said, 'I then decided to show them all what Americans could do . . . I sent for him (Eugene List) and asked him to play my favorite Chopin Waltz, op. 42 . . . and I turned the pages for young List.'" (page 203)

## 5 European Tours in 7 Seasons

**COPENHAGEN (Svend Christian Felumb, Conducting):** "Hardly had the first chords of Liszt's E-flat Major Concerto boomed through the hall than we knew that he is one of the great pianists."

—*Land and Folk*

**PARIS (with Carroll Glenn) (World premiere "Aesopi Convivium" by Manuel Rosenthal—Theme and Variations for violin, piano and orchestra; the Composer conducting):** ". . . The fact that Eugene List, whom we have often applauded in Paris, bears almost the same name as his famous predecessor, is justified by his exceptional pianistic gifts. . . ."

—*Les Nouvelles Littéraires*

## Outstanding Orchestral Engagements and Re-engagements

### BOSTON "POPS"

Fiedler Liszt E<sub>b</sub>

"List—Perennial Pops favorite."

—*Christian Science Monitor*

### TOLEDO

Stresemann

Tschaikovsky

"Authoritative."

—*Blade*

### DULUTH

Herz Schumann

"Memorable."

—*News-Tribune*

### HAMILTON, ONTARIO

Scherman—Little Orchestra

Society on Tour

Shostakovich Concerto  
and Franck Variations

"Unusual touch and feeling."

—*Spectator*

### BIRMINGHAM

Lipkin

Tschaikovsky  
Nordoff Double Concerto

"Superb."

—*News*

### CHICAGO (Grant Park)

Fiedler

Liszt E<sub>b</sub> and Gershwin  
Concerto in F

"List and Fiedler Score Success."

—*Tribune*

### CLEVELAND "POPS"

Lane

Liszt E<sub>b</sub>  
Nordoff Double Concerto

"Well done."

—*Plain Dealer*

### KANSAS CITY

Schwieger

Schumann

"Excitingly performed."

—*Times*

Rachmaninoff II

"Electrifying."

—*Star*

### MILWAUKEE

Fiedler

Gershwin Concerto and  
Rhapsody

"Letter perfect."

—*Sentinel*

COLUMBIA ARTISTS MANAGEMENT Inc.

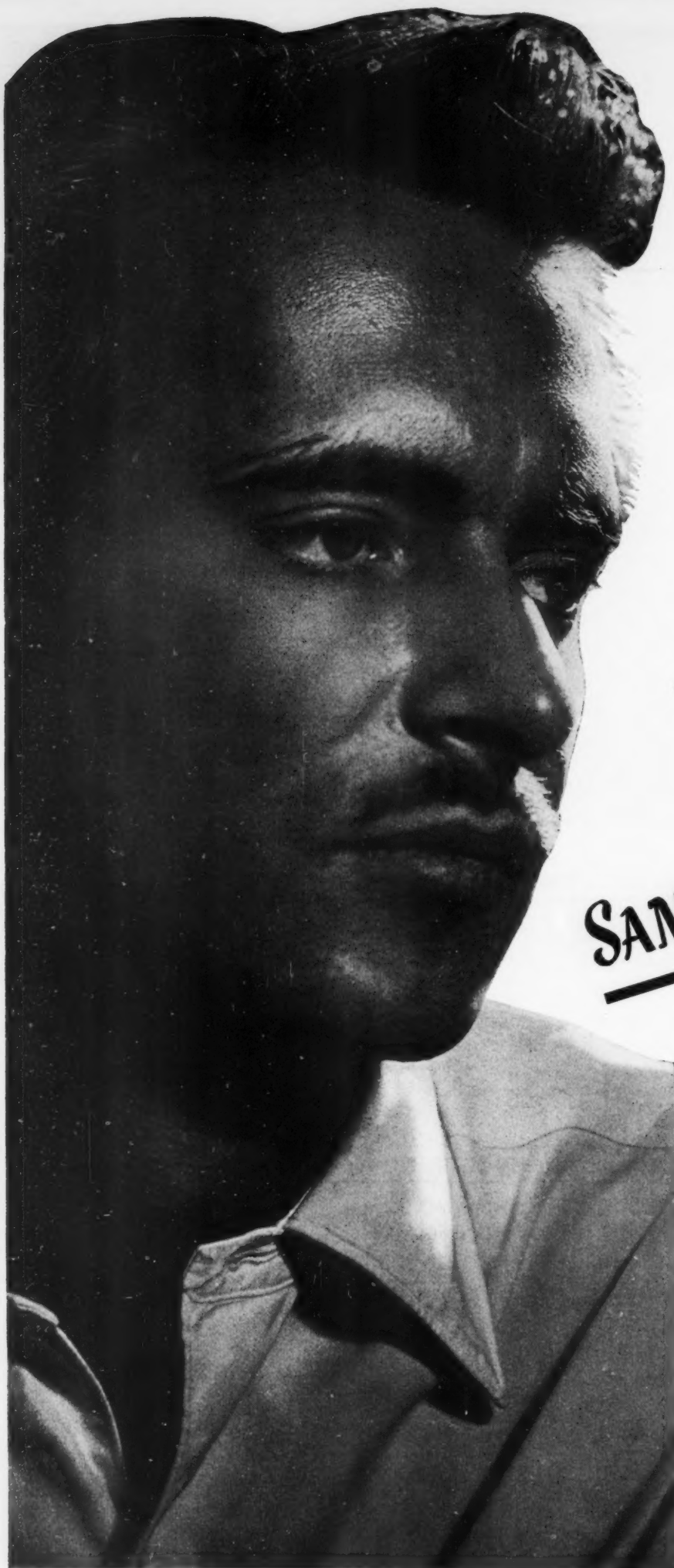
STEINWAY PIANO

Personal Direction: JUDSON, O'NEILL & JUDD

DECCA RECORDS

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New York 19, N. Y.



When Samson François made his first concert tour on this continent in 1947-48 his keyboard prowess made it apparent to American audiences just why they called him in Paris "the Fantastic François".

A lyricism and musicianship of a high and rare order were revealed in his debut performance of Prokofieff's Fifth Piano Concerto with the NY City Symphony under Leonard Bernstein. And in 1949-50, appearances with eight orchestras and a host of recitals spanning the continent further heightened his stature here as a great young pianist.

At the 1951 Aix-en-Provence Festival François gave the world premiere of his own Concerto with the most striking success,—which work he offers in his unusual orchestral repertory. Now engaged in extensive touring throughout Europe and the Middle East, François takes time out next fall to leave his homeland and visit these shores, where he will be available in recital and with orchestra.

## SAMSON FRANÇOIS

**During his period of availability (Oct. 15 to Dec. 15, 1953) in U. S. and Canada, Mr. François has been engaged for 2 performances with the BOSTON SYMPHONY ORCHESTRA under Charles Munch.**

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New York 19, N. Y.

BALDWIN PIANO





## Dorothy Maynor

*"THAT CURIOUS BUT UNMISTAKABLE HUSH WHICH ONLY THE GREATEST  
CAN EVOKE SETTLES OVER HER LISTENERS WHENEVER MISS MAYNOR SINGS."*

ACCLAIMED ON FOUR CONTINENTS  
*North America, South America, Europe, Australia*

COLUMBIA ARTISTS MANAGEMENT INC.  
*Personal Direction: Kurt Weinholt*

February, 1953

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# The Men of Song

**AMERICA'S FINEST CONCERT QUARTET**



Voted by the National Society of Music

**"one of the ten best musical attractions in America"**

**JOHN CAMPBELL**  
tenor

**ALFRED KUNZ**  
tenor

**ROGER WHITE**  
baritone

**EDMOND KARLSRUD**  
bass

**CHARLES TOUCHETTE** pianist-arranger

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# Primrose



**"The World's Finest  
Viola Player"**

**- TIME Magazine**

Photo by Stephens Orr, Glasgow

*Returning to America  
1953-1954*

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**COLUMBIA MASTERWORKS RECORDS**

February, 1953

77



*5 Nations on  
2 Continents  
write of his  
Greatness—*

England  
France  
Holland  
Italy  
United States



Photo: Sid Avery

"Nobody today plays the piano *better* than **PENNARIO.**"

LONDON, *The New Statesman and Nation*, June 21, 1952

**"PENNARIO** is a phenomenon of the piano."

PARIS, *Le Figaro*, June 11, 1952

**"PENNARIO** is a great pianist."

AMSTERDAM, *Het Parool*, May 28, 1952

"We became acquainted with a great pianist—**PENNARIO.**"

GENOA, *Corriere del Popolo*, June 29, 1952

"Mr. Pennario has wrists and fingers second to none...Displayed so much excellence...Phenomenal technique. Not many pianists can play with the superb, transcendental virtuosity which **LEONARD PENNARIO** revealed."

NEW YORK *Times*, December 17, 1952

BALDWIN PIANO

CAPITOL RECORDS

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# OSSY RENARDY

**With the San Francisco Symphony under Victor de Sabata:** "In terms of sheer musical excitement, the purely orchestral works were somewhat outshone by the fireworks set off by Ossy Renardy as soloist in Paganini's D major Violin Concerto. . . . He met the test in a highly brilliant fashion, with a spirited negotiation of the transcendently difficult runs, trills and harmonics in the score and with a warm, rich and lustrous tone in the more lyrical passages."

—R. H. Hagan, *San Francisco Chronicle*, Feb. 7, 1953

**Mr. Renardy plays Paganini's "Cannon Joseph" Guarnerius, 1743**

London frr Recordings

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PERSONAL DIRECTION: JUDSON, O'NEILL AND JUDD

February, 1953

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*"Belongs high in the category of major 20th century lieder singers."*

Jay S. Harrison, New York Herald Tribune, Jan. 12, 1953

A chorus of acclaim  
with symphony and in recital...

"FANTASTIC"

"PHENOMENAL"

"SUPERB"

"UNEQUALLED"

*Queen of  
Song*

Leading Soprano  
Vienna State Opera



October through December 1953

Columbia  
Masterworks  
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# Cesare Siepi

**Basso-Metropolitan Opera**

## A new recitalist for American Concert Halls

### ★ NEW YORK

"Sincerity, dignity and expert musicianship . . . tender lyricism . . . managed to escape the slightest suspicion of being operatic . . . remarkably telling fervor and eloquence . . . beautiful vocal line."

—Noel Straus, *New York Times*, February 9, 1953

"His tone was consistently appealing . . . noteworthy warmth and flexibility . . . his diction was good and exceptional intelligibility marked the English texts."

—Francis D. Perkins, *New York Herald Tribune*, February 9, 1953

### ★ CHICAGO

"Handsome owner of a beautiful voice which he uses with taste and skill . . . he is first and last a singer, with glints of wit and iron in that smooth legato flow."

—Claudia Cassidy, *Chicago Daily Tribune*,  
January 19, 1953

"He is blessed with a serious and elevated understanding of what is fine in art."

—Felix Borowski, *Chicago Sun-Times*, January 19, 1953

### ★ LOS ANGELES

"He is master of himself and his audience . . . the voice that rolls out is one of the noblest to be heard today . . . it is guided by a musical intelligence that is suave, versatile and sensitive."

—Albert Goldberg, *Los Angeles Times*, January 29, 1953

### ★ KANSAS CITY

"MASTERY OF LIEDER STYLE IS NOTED IN CONCERT BY 30-YEAR OLD ITALIAN BASSO." (Headline)

—C.B.N., *Kansas City Times*, January 21, 1953

### ★ CINCINNATI

"THIS YOUNG METROPOLITAN OPERA BASSO IS NO LONGER A CLAIMANT TO THE IMPERIAL THRONE OF SONG-WIZARDRY; HE'S ALREADY SITTING ON IT."

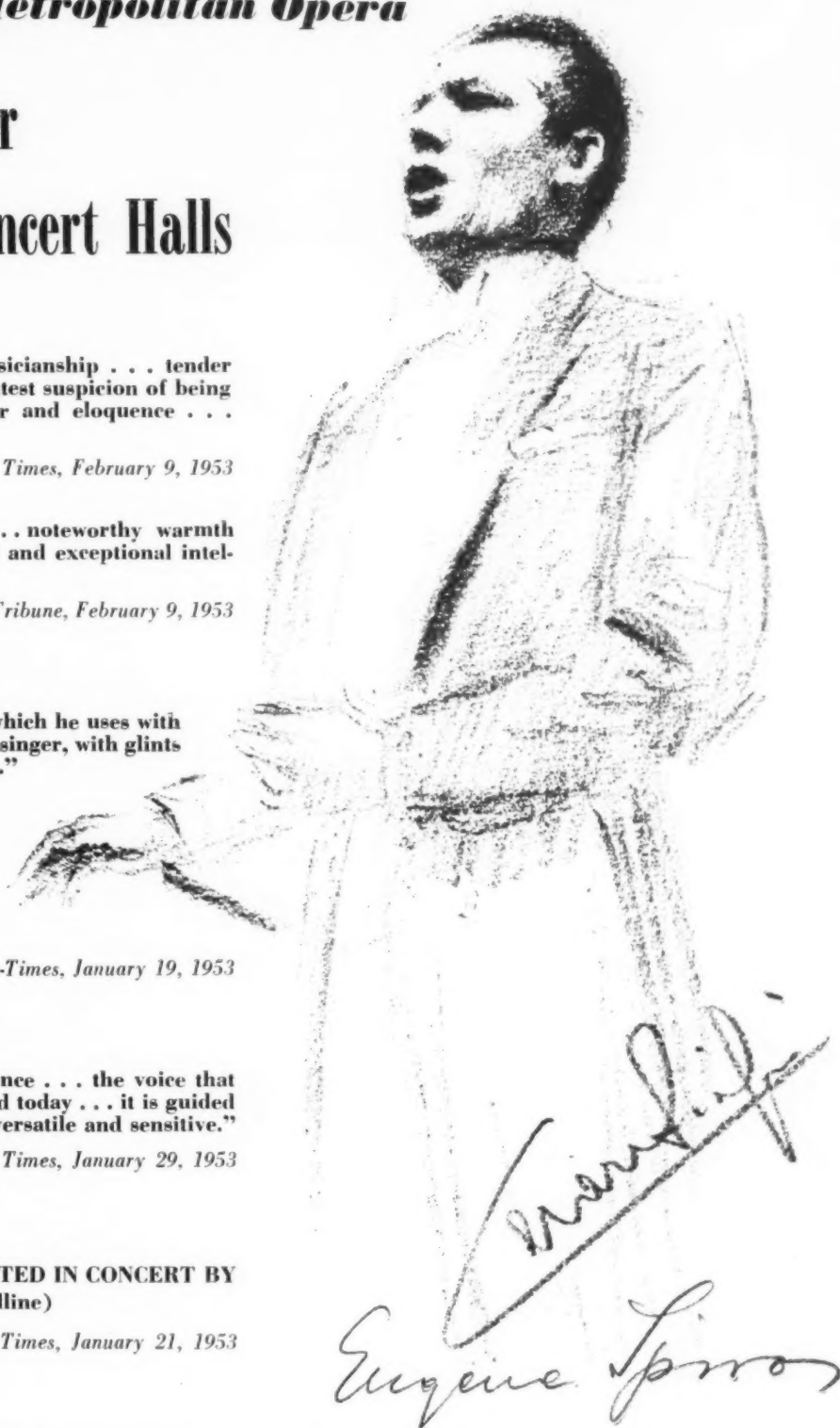
—Henry S. Humphreys, *Cincinnati Times-Star*, January 8, 1953

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Personal Direction: ANDRE MERTENS

Columbia Masterworks Records

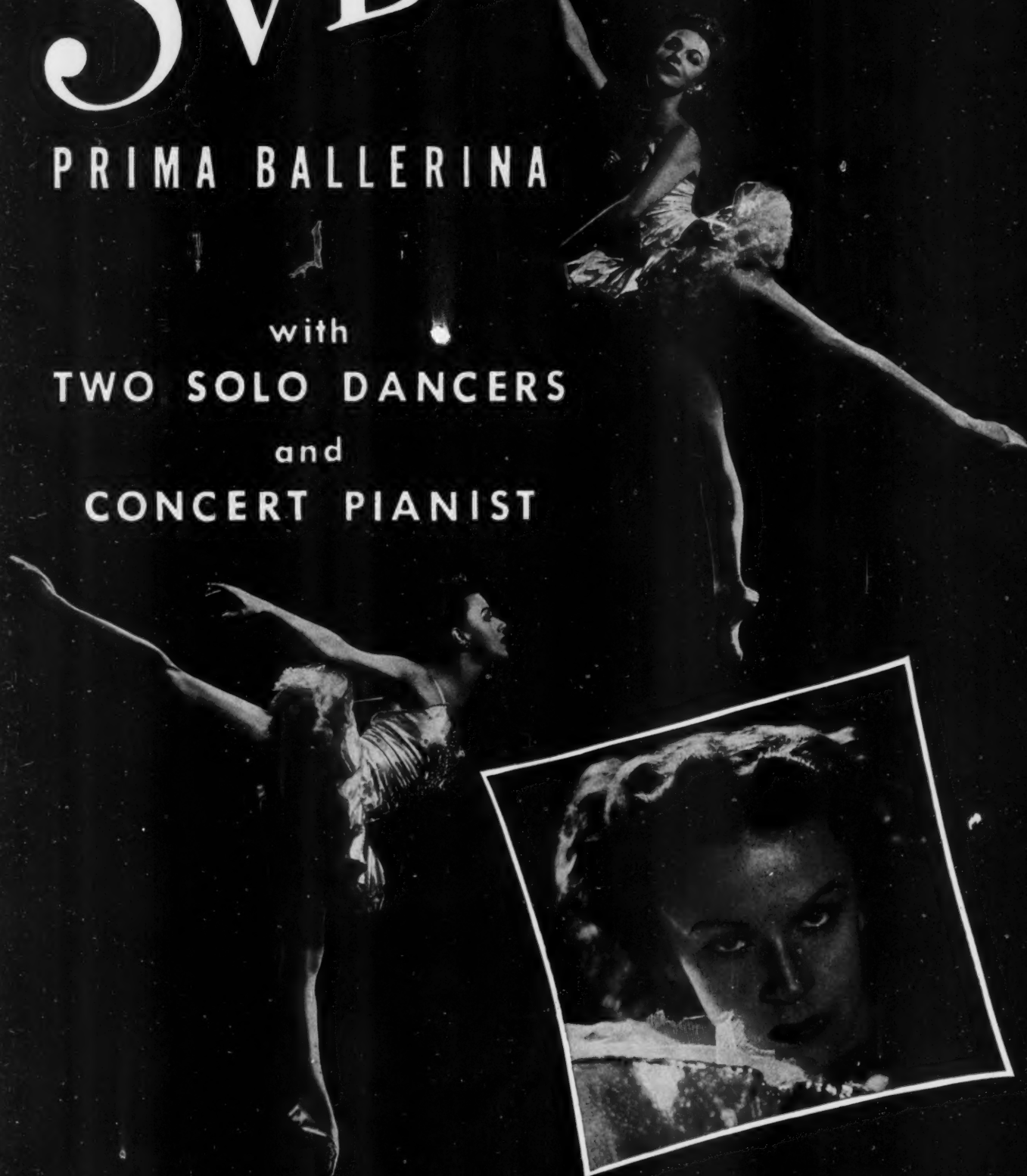
Cetra Soria Records



# *Marina* SVETLOVA

PRIMA BALLERINA

with  
TWO SOLO DANCERS  
and  
CONCERT PIANIST



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# Alec Templeton

"With Templeton the piano is a powerful and persuasive medium of communication, whether he is interpreting a demanding major classic or whether he is engaging in flights of musical whimsy that form the hallmark of his individuality as an artist-composer."

ROCKFORD, ILL., Jan. 27, 1953



**CURRENT TRANSCONTINENTAL CONCERT TOUR AGAIN SOLD OUT!**

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New York 19, N. Y.

February, 1953

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**ROMAN**

*"A truly remarkable performance"*

HARRIET JOHNSON, NEW YORK POST, OCT. 30, 1952

## CARNEGIE HALL RECITAL

OCTOBER 29, 1952

*New Triumphs Have New York*

*Critics Again Applauding*

"Rarely, indeed, it is that a solo artist offers his audience such a musician's banquet without a single play to the gallery from beginning to end, and with a degree of imagination that juxtaposed effectively works of the classic, modern and contemporaneous schools. In Bach's concerto he saw to it that the orchestral voices were properly balanced with his solo part, which entered into the instrumental web of tone with admirable balance and direction. He did not sentimentalize in the slow movement, but preserved its classic line, and he proved in the finale that Bach can be played with musicianship, without irreverence, and with exhilaration . . . We liked the Mozart concerto best of all Mr. Totenberg's interpretations for the sparkle of the opening movement, the lovely tone and expression of the Adagio, the esprit and gypsy brilliance of the finale."

OLIN DOWNES, TIMES, OCT. 30, 1952

# TOTENBERG

### "Totenberg's Violin Bach Perfection"

● "Mr. Totenberg distinguished himself in all the possible combinations of last night's groupings. Backed by sturdy ensemble of strings, he was the perfect Bach soloist in the E Major Concerto — the kind of soloist who when called upon to conduct knows how to convert a bow into a baton . . . Mr. Totenberg and his group gave Mozart the loving care for melodic line without which Mozart loses much of his sunshine. . . . The piece was fascinating in its strange, challenging way. The music wove patterns of light and dark, and the sum of it was a moment of baffling beauty, valid in its own terms. The playing gave it a living warmth."

LOUIS BIANCOLLI, WORLD-TELEGRAM & SUN, OCT. 30, 1952

● " . . . Roman Totenberg gave an unusually absorbing interpretation of a discerningly chosen program . . . he has been well known here and this concert showed that his talent has advanced in its technical and interpretative aspects since his last appearance on this platform. There was a remarkable ability to realize differences of style, particularly in fine distinction and wider varieties of tone color, and exceptional communication of expressive mood and a technique."

FRANCIS D. PERKINS, HERALD TRIBUNE, OCT. 31, 1952

● " . . . he played masterfully and expressively."

M'LES KASTENDIECK, JOURNAL-AMERICAN, OCT. 30, 1952

● " . . . a truly remarkable performance . . .

Last night the 'Adagio' sounded far from ugly — in fact it sounded fantastically beautiful. The score, with its ungainly skips and double stops in high positions, still looks unplayable. Yet Totenberg played it so easily that its difficulties passed us by and we were free to enter with him the composer's world of aural fantasy—a world of abstruse dreaming that compelled us from the moment of beginning until the end. . . . A large enthusiastic audience applauded this evening of distinguished music-making."

HARRIETT JOHNSON, NEW YORK POST, OCT. 30, 1952

### RECENT EUROPEAN SUCCESSES

#### LONDON

An outstanding violinist with a powerful grasp of the music in hand. The listener was aware of an active mind at work. Performance was full of character and purpose.

*Daily Telegraph & Morning Post, Nov. 13, 1952*

Dynamic energy!

*London Times, Nov. 17, 1952*

#### AMSTERDAM

##### BEWITCHING VIOLIN PLAYING

A class by himself. Titanic shaping of Beethoven. Diabolic might in Paganini's fireworks. Warmth of heart in Debussy. A phenomenon!

*Algemeen Handelsblad, Nov. 19, 1952*

#### MILAN

Demonstrated the real meaning of highest artistry. Sensitive and versatile interpreter.

*La Patria, Dec. 3, 1952*



Mr. Totenberg is also available with his  
**INSTRUMENTAL ENSEMBLE**

flute — clarinet — strings — piano • Company of nine

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**"A NEW MIMI HAILED"**

"A new star of first magnitude joined the small constellation of 'Mimis' now before the public. Miss Warenskjold's voice of loveliest quality dynamited the action."

SAN FRANCISCO CALL-BULLETIN  
OCTOBER 16, 1952



*Dorothy*  
**Warenskjold**

**Brilliant  
Soprano Star  
of  
San Francisco Opera  
Concert • Radio • Television**

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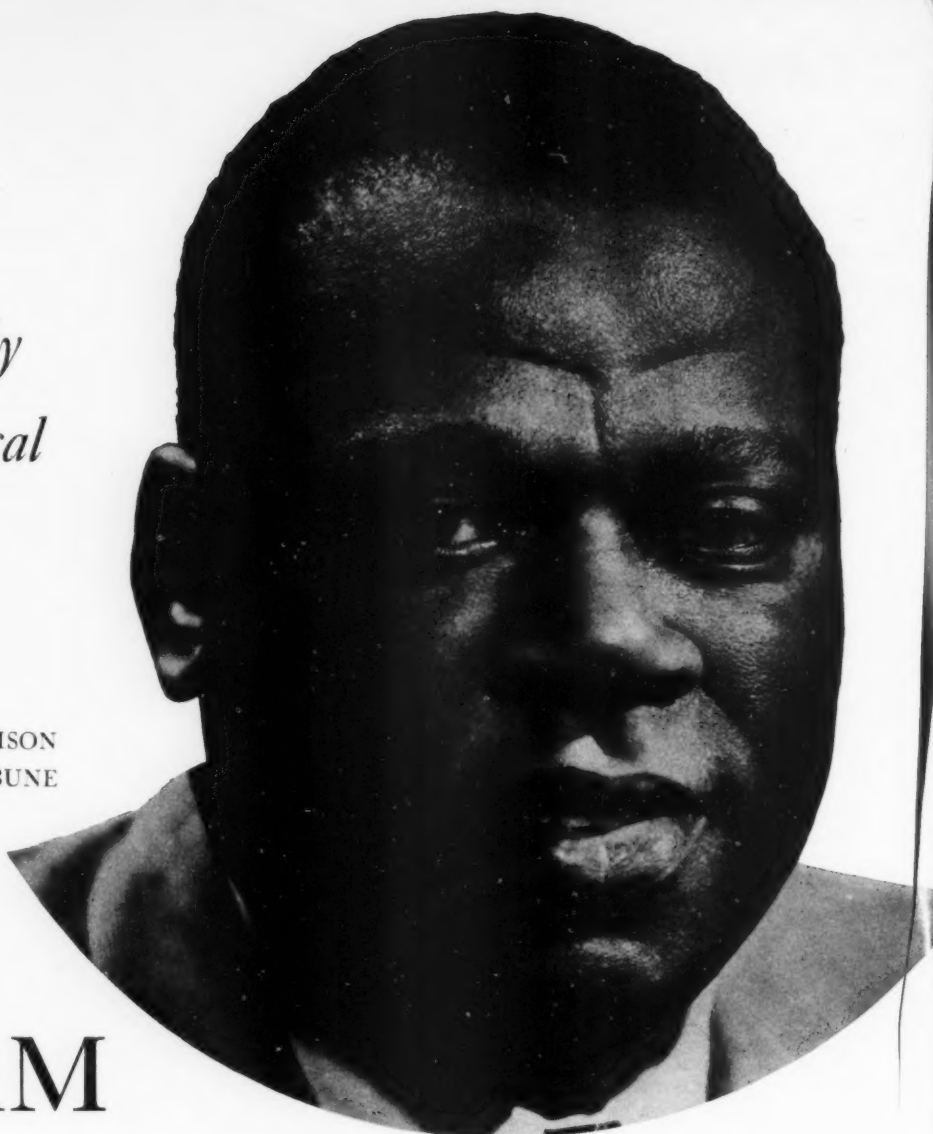
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*"One of the  
most profoundly  
satisfactory vocal  
artists of our  
time."*

VIRGIL THOMSON  
NEW YORK HERALD TRIBUNE



# WILLIAM WARFIELD

**THE LIEDER SINGER**—*"The innermost secret of every song is revealed in his singing."*

—VIENNA, Der Abend (1952)

**THE ACTOR SINGER**—*"His is the Porgy that will be remembered. The songs are suddenly his songs no matter how many baritones have sung them before him."*

—WASHINGTON, D. C., The Evening Star (1952)

RECORDINGS: Columbia Masterworks

Manager: LARNEY GOODKIND  
159 East 51st Street, New York 22, N. Y.

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# Prestige

NEW YORK PHILHARMONIC-SYMPHONY  
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DENVER SYMPHONY  
DALLAS SYMPHONY  
OKLAHOMA CITY SYMPHONY  
NBC SYMPHONY

LEWISOHN STADIUM  
ROBIN HOOD DELL  
CLEVELAND SUMMER ORCHESTRA

and

# Popularity

**CONCERTS:** More Than 80  
Engagements  
Every Season

**TELEVISION:** More than 100  
Shows  
This Season

**RECORDS:** More Than 1,000,000  
Discs  
Sold



# Whittemore and Lowe

America's Great Duo Pianists

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BALDWIN PIANOS



**"The voice is one  
of the loveliest  
lyric sopranos  
to be heard today  
... Miss Williams is  
also an interpreter  
of rare talent."**

ALBERT GOLDBERG  
LOS ANGELES TIMES  
FEBRUARY 7, 1953



**CAMILLA**

*Williams*

**Leading Soprano**

**NEW YORK CITY  
OPERA COMPANY**

**"She has a special gift for the concert stage . . . This was Lieder singing of feeling and musicality, worthy to be compared with that of the most sensitive interpreters. *There are not many singers out of the opera house who could achieve such distinction of style.*"**

HOWARD TAUBMAN, NEW YORK TIMES, JANUARY 9, 1952

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RECORDINGS: MGM • COLUMBIA • RCA VICTOR

## International Music Council Aims

### To Promulgate Contemporary Music

(Continued from page 3)

Bernhard Paumgartner (Austria), and Ahmed Adnan Saygun (Turkey).

The executive board of the council meets several times a year and receives its mandate from the General Assembly. The present board was elected for three years at the 1952 meeting of the General Assembly, but it now finds itself without a chairman, due to the resignation of Roland Manuel in December. The other members are Arthur Honegger and Samuel Barber (vice-chairmen), Marcel Cuvelier (secretary-general), Arthur Manouvrier (treasurer), and Ildebrando Pizzetti and Sir Steuart Wilson (members-at-large). The present writer has the function of executive secretary of the council and, as such, is its only permanent official.

A survey of some of the main activities, including those proceeding at the moment and others planned for the future, will give readers an insight into the working of the IMC. The International Folk Music Council, under our auspices, is preparing an international folk song book, the first volume of which, devoted to the folk songs of Europe, will be ready in manuscript by the middle of 1953. We have entrusted the task of publishing a world collection of recorded folk music to the Ethnographical Museum of Geneva. This collection of recordings of authentic folk music from all parts of the world, some of them documents of great rarity, is being edited by the director of the museum's archives, Constantin Brăileanu. Three series, each consisting of five ten-inch 78-rpm records have appeared to date. They can be obtained direct from the Ethnographic Museum of Geneva at a cost of \$5.75 per series, plus postage, to be paid either in the equivalent Swiss francs or in UNESCO coupons (obtainable from the UNESCO Office, UN Building, New York).

#### Circulates New Scores

No task of the IMC is more vital than the promulgation of contemporary music. For too long now, the average member of the public has been content to listen to the music of today with the ears of his grandfather. It was not always so, and we deem it our duty to try by every means to instill into the minds of the general public a healthy open-mindedness towards all music. To this end, the IMC undertakes to have selected works by young composers copied and circulated in places where their merit is most likely to be recognized. The concerts of the Club d'Essai of the Radiodiffusion Française, given regularly, since 1950, in UNESCO House, Paris, are devoted mainly to works of gifted young composers who have yet to become established. These concerts, which are also broadcast, will soon be given a much wider scope when they are incorporated in an international rostrum for young composers, and their

programs will be used, by way of exchange, for similar concerts in many other countries.

For the composer who has achieved a national reputation but whose works have not as yet gained much of a hearing outside his own country, the IMC has a recording scheme which entails a close collaboration with the phonographic industry: works from various countries, recommended by the countries themselves but finally selected by a central advisory panel, are entrusted to one or other of the major gramophone firms. The intention is to give these recordings an international distribution by listing them in the catalogues of these firms and their associated companies in the various parts of the world. So far, the French firm of Pathé-Marconi has recorded works by the French composers Olivier Messiaen and Maurice Delage, Luigi Dallapiccola's *Canti di Prigonia*, and a quartet by Camargo Guarnieri, from Brazil. Another South American work and Peter Mennin's *Quartet No. 6* are next on the list. All these works are appearing on LP records, originally under French Columbia or La Voix de son Maître labels. A further group of works is about to be entrusted to the firms of Decca (England) and Philips (Holland).

#### Two Kinds of Commissions

So far, two categories of works have been written especially for the IMC: those commissioned from composers who have not yet become established, and those commissioned from prominent composers for performance by youth orchestras. Ten composers have received commissions of the former type, while Paul Hindemith and Benjamin Britten are writing works in the latter category. In both cases, the action has resulted from the generosity of the International Music Fund—created in America by Serge Koussevitzky and entrusted by him to the IMC. It was in accordance with the late conductor's wish to help European composers whose development had suffered through the effects of the recent war that commissions of the first type were given. Since his death, the fund has lapsed, but the council hopes it may be privileged to revive it in memory of the great man who was its founder.

The IMC is well placed, both by virtue of its own central position in the world of music and through its contacts in the various countries, to act as a clearing-house for information of a musical nature. This it does either on its own account—for example, by entrusting to the Centre de Documentation de Musique Internationale, 2 (bis) rue Vivienne, Paris, the task of keeping up to date the Central Index of Recorded Music begun by UNESCO three years ago—or through one or more of its member-organizations: the International Union Catalogue of Musical Sources, mentioned earlier as being a joint enterprise of the International Society of Musicology and the International Associ-



Guillaume Landré (Holland), G. Francesco Malipiero (Italy), William Schuman (United States), Arthur Honegger (Switzerland), Jacques Ibert (France), and Klaus Egge (Norway) can be seen in this photograph taken during the conference of artists held in Venice in September, 1952

ation of Music Libraries, is an example of the latter kind of intervention. It should be mentioned that UNESCO is itself directly responsible for a series of catalogues of recorded music: four volumes have appeared to date; they are devoted respectively to the music of Chopin, to recorded Indian music, and to the collections of two important French state institutions, the Musée de l'Homme and the Phonothèque Nationale. Two catalogues being compiled at present under the council's auspices are intended for much wider distribution. Their purpose is to bring to the notice of amateur performers works of quality, but of different levels of technical difficulties. They will be suitable for performance, on the one hand, by choirs and orchestras, and on the other, by bands.

#### "Exchange of Personnel"

The council's activities under the heading of "exchange of persons" cover a very wide field. They range from the interchange of young music students between summer schools and academies in different countries to the UNESCO- or IMC-sponsored conferences at which international experts in various fields discuss specific problems. At the IMC's round-table discussions, composers, executants, music critics, and those whose job it is to "run" music gather every year at one or other of the major festivals. The first meeting was held at Aix-en-Provence, where the theme was *L'Humanisme et la Musique*. Last September, at Venice, a most urgent question was considered: "In what measure can a music festival help to bridge the gulf which exists between the music of today and the general public?" The round-table meeting is one method used by the council to draw the attention of the proper authorities to the problems—both aesthetic and social—the musician has to face in the contemporary world. Our Venice meeting immediately preceded the UNESCO-convened Conference of Artists—including creative artists of all kinds—at which Arthur Honegger's address, *The Musician in Modern Society*, was taken as the basis of delibera-

tions of the music committee. The resolutions passed on this occasion have moral force, which makes it easier for the IMC to carry out its obvious task—to ensure that they are acted upon by those in a position to do so.

Of particular significance to us at the Venice conference, as indeed in other places recently, was the insistence of creative musicians on the need for educating the public to appreciate music as a living force and not as an art form of the past. We, therefore, lay great stress on world-wide participation in the First International Conference on the Role of Music in General Education, which UNESCO is calling in co-operation with the IMC, to be held in Brussels from June 29 to July 9, 1953, and its pendant, the Conference on the Training of the Professional Musician, to be held at the Mozarteum, Salzburg, from July 14 to 23. This will be the first time that a truly international gathering of experts will come together to compare methods of teaching music in schools at all stages, as well as in the community for the benefit of adults. It will consider the problem of improving the training of music teachers themselves. A successful conference in Brussels will probably mean the setting-up of an international organization to enable music educators to exchange views and experiences and to co-ordinate their activities on a more permanent basis.

#### Financial Resources

To conclude, I should add a word about the finances of the IMC. As a non-governmental organization independent of UNESCO, the council may derive its financial resources from: (1) contributions by its international member-organizations and national committees; (2) grants by inter-governmental organizations, governments or public bodies; (3) legacies or grants from private bodies or persons. In its third year of existence, but its first as an independent body, only about one-twelfth of the council's annual budget of \$26,000 is derived

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S. Hurok

### S. Hurok

S. Hurok marks among this season's highlights his importation of the Madeleine Renaud-Jean-Louis Barrault Company from Paris, the nation-wide tour of Emyln Williams as Charles Dickens, and the release of his 20th Century-Fox film-biography, *Tonight We Sing*.

Plans for next season include the third North American tour of the Sadler's Wells Ballet which, with all its personnel and many new productions, opens at the Metropolitan Opera House immediately after the Corona-

**E**ACH year about this time everyone begins to offer impressive predictions and prognoses on the state of music in America. For those of us engaged in management, I believe the analysis can be brief: There was, is, and always will be a vast audience for the great and the good artist or organization. For the bad and the mediocre in the artistic fields there has never been any audience at all. Television, radio, movies and other forms of competition do not affect this. Our duty is to believe completely in the gifts of our artists and in the taste of their audiences and to work unceasingly in behalf of both.

—S. HUROK

tion Season at the Royal Opera House, Covent Garden.

Among American newcomers for 1953-1954 will be the first appearances on this continent of the Vienna Philharmonic Orchestra; a new ballet company, the Agnes de Mille Dance Theatre, directed by the choreographer; the Vienna String Symphony; the Vinaver Symphonic Voices; and Maria Tipo, Italian pianist. Also under the Hurok management will be Paul Tortelier, French cellist, and Mattiwilda Dobbs, American coloratura soprano.

*Tonight We Sing*, which had its premiere at Radio City Music Hall on Feb. 12, covers the early years of Mr. Hurok's career, with emphasis on such Hurok artists as Pavlova, Chaliapin and Ysaye. It stars Isaac Stern, Jan Peerce, Roberta Peters, Ezio Pinza, David Wayne, and Tamara Toumanova.

The Madeleine Renaud-Jean-Louis Barrault Company, was so successful in its four-week, eight-play repertory season at the Ziegfeld Theatre, that two extra weeks had to be scheduled. Prior to the New York engagement, the company played in Montreal, Ottawa and Quebec.

Emyln Williams began his cross-country tour of 45 cities in the U. S.

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Marks Levine, chairman of NCAC and chairman of Civic Concert Service

### Two Experiments In Opera

By MARKS LEVINE

The two great experiments in live entertainment in the year 1952 took place in December. I specifically say in "live entertainment," because there has also been a great experiment in mechanical entertainment, namely the revolutionary motion-picture development called Cinerama. I have not seen Cinerama, but I have heard excited opinions about it, ranging from "spectacular" to "bloodcurdling." I have watched in one way or another the two great experiments in live entertainment and regret to say that instead of "great expectations," they have so far resulted in mediocre promises.

Both of these experiments have come from the Metropolitan Opera House, the citadel of our operatic culture. Both of these experiments have been watched with bated breath. Both of them were the result of careful planning of the new director of the Metropolitan, Rudolf Bing. I take my hat off to the achievements of Mr. Bing, even if I don't always agree with him as to style, purpose, quality, method, and ideology of his innovations. Let us take a look at these experiments and see what made them miscarry and what could make them succeed eventually.

Experiment Number One took place on December 10, when the opera *Carmen* was telecast for the first time to a closed circuit of about 300 theatres throughout the country with paid admissions charged, instead of allowing the great mass of "poachers" to

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O. O. Bottorff, president of NCAC and president of Civic Concert Service

### National Concert and Artists Corporation

By O. O. BOTTORFF

In a world growing smaller year by year, we are constantly reminded that isolationism in all aspects of our civilization is passé. This is true in economics, international relations, military science, education, and in the arts. It is especially noticeable in the field of music. One of the most significant developments of the past two decades of musical life in America is the emergence of the United States as an exporter of concert and opera artists and other musical attractions. It has been gratifying to watch this trend and to play a part in its projection.

Not satisfied with confining themselves to concert and opera activities within this country, many American-born and American-trained artists have dared to assault the bastions of the concert halls and opera houses of Europe, Latin America, the Near East and Asia—and have done so with great success. This is to their credit both as individuals and as representatives of the relatively new American musical tradition. Their success in projecting this stimulating "new look" to a world-wide audience has left an indelible mark on world culture.

For several years we have realized that America has led the world in terms of volume of concert and symphonic performances. Now it is quite apparent that we are approaching the position where the quality of our American performers ranks with the greatest the rest of the world has to offer.

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D. L. Cornet, executive vice-president of Civic Concert Service and vice-president of NCAC

### Civic Concert Service

By D. L. CORNET

Only a year ago magazine and newspaper articles were telling us of a new trend in the concert field—the heavy booking of group attractions. One report was to the effect that orchestras, dance groups, choruses, string ensembles, joint recitals, male and mixed quartets, were usurping the popularity of solo performers. This trend was said to be particularly noticeable in the building of programs for the organized-audience groups.

When artists began dropping into our offices to discuss this matter, we were prompted to delve into the booking records of Civic Concert Service to determine its accuracy. A study of all the bookings made for the past fifteen years brought to light several interesting facts.

First we discovered there has been no sudden change in the buying habits of concert committees. This buying of group attractions is not new, but has been going on for much more than the fifteen-year period we surveyed. For instance, even fifteen years ago 29 per cent of all Civic bookings were group attractions. Ten years ago the figure had risen to 32.7 per cent. Five years ago it was 36.1 per cent, and for the present season it stands at 39.6 per cent—a rise of about three percentage points in each successive five-year period.

This upward trend in booking of group attractions has not however been due to the increased booking of symphony orchestras nor of dance attractions. Strange as it may seem, orchestra bookings throughout this

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Ben Greenhaus

Lawrence Evans

### Lawrence Evans

In making my plans for next season and the future, due consideration is being given to the present trend in bookings. As previously announced, in my new affiliation with National Concert and Artists Corp., I will act as an independent national manager, personally directing my own list of artists, but co-ordinating my plans and activities with theirs. I will have at my disposal the aid of the various service departments of the NCAC organization.

It is obvious that the great parade of ensembles and group attractions is in full swing throughout America, with the end nowhere in sight. This mammoth caravan has been rolling along so feverishly, constantly accelerating its pace, that it is heading into next season at full speed, and is likely to turn the corner into 1955 with flags

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Alexander F. Haas, vice-president of NCAC, in charge of Pacific Division





James Alresch  
Ward French, chairman of board  
of Columbia Artists Management



F. C. Schang, president of  
Columbia Artists Management

### Community Concert Service

There are two paragraphs contained in the 25th anniversary message Ward French brought with him to the Community Concerts dinner on the evening of Dec. 1 which summarize the progress and development of the music world's three component parts—composer, performer, and audience. During this silver anniversary season of Community Concerts, as we pause at this quarter-century milestone for a retrospective glance at history, give thought to the present, and set our sights on the future, these words bear repetition:

"For more than two hundred years under the paternal patronage of European royalty, then government subsidy, the remarkable development of composers and performers was in the ascendancy, and during that period no special attention was given to the problems of audience development. That era bestowed on mankind one of its greatest blessings by fathering a creative period which brought forth a storehouse of musical treasures which in this era has served the people abundantly once they were finally awakened to the joys of listening.

"The last twenty-five year cycle has seen in North America a new kind of development. Paternalism all but vanished, and in its place arose a vast array of large groups of people assembled to listen to great music and paying for the privilege. Concert audiences sprang up everywhere, symphony orchestras by the hundreds were nurtured, music assumed new importance in the schools, and musical recordings leaped in sales. It was a period marked by the greatest increase of music lovers and expansion of audiences in all history.

"In the forefront of this great musical renaissance has been the Community Concerts 'organized audience' movement, a primary motive behind the whole evolution. Community Concerts, now celebrating its twenty-fifth anniversary, can today count its achievements in terms of over a million new listeners and a thousand new audiences."

The New World in this past twenty-five year period has taken this priceless legacy of Old World music treasures and artistic development, discarded the protective and confining cocoon of royal patronage and government subsidy, and given it a newer and securer place in which it grew and flourished. That place is with the people. In their hands, music's audience has, indeed, blossomed, until today we can count it in the millions. This can be corroborated by the astonishing fact that there are more than three times as many concert

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### Coppicus, Schang and Brown

The Guard Republican Band of Paris (Musique de la Garde Republicaine de Paris), comprising 72 men under the direction of Captain Francois-Julien Brun, will come to the United States late in September for a twelve-week tour under the direction of Coppicus, Schang, and Brown. It will be the first visit of the band to this country in fifty years.

Another novelty will be Musical Americana, a folk concert danced and sung by a company of twenty under the direction of Mary Hunter. With material culled from American folk lore, Musical Americana will introduce a new format to the concert stage. Baldwin Bergersen is arranging the music, and Jerome Robbins will stage one of its major ballets.

Coppicus, Schang, and Brown, which is headed by Frederick C. Schang, Jr., will also present the Helsinki University Chorus, a male ensemble of sixty voices under the direction of Martti Turunen. The chorus, which will come here from Finland's capital in November, will appear with the Boston and Cincinnati Symphonies.

Returning for a second tour are the Virtuosi di Roma, an ensemble of fourteen string players under the direction of Renato Fasano. They arrive here early in October to concertize until mid-December.

After a year's absence, save for a pair of performances at the Metropolitan Opera this winter, Jussi Bjorling is returning for a full season. The Swedish tenor will make the longest American concert tour of his career. He will also be heard again at the Metropolitan Opera. This summer, after singing at the time of the coronation in London, Mr. Bjorling will make his first tour of South Africa.

After making her first appearances at La Scala in Milan and filling engagements at Covent Garden at the time of the coronation, Lily Pons will return to the United States in September for seasons at the Metropolitan and San Francisco Operas. Between these, Miss Pons will appear in recitals and on television and radio.

Oscar Levant, now completing a motion picture in Hollywood, will be available for recitals and for appearances with symphony orchestras.

Dorothy Kirsten will take time out from her opera schedule to sing with orchestras and give recitals. She will sing in the fall season of the San Francisco Opera, where Charpentier's Louise is to be revived, and will then rejoin the Metropolitan.

Licia Albanese, after a summer in Europe, will rejoin the San Francisco

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### Judson, O'Neill and Judd

Arthur Judson enters his 38th year as a manager this fall, with a list of 66 artists and attractions, and associates who have been long and satisfactorily connected with his enterprises. Ruth M. O'Neill, a partner, dates her association to the early days of Mr. Judson's management of the Philadelphia Orchestra, which he assumed in 1915. In Mr. Judson's first season as an impresario, he managed Olga Samoroff and Hans Kindler; the next season he brought Alfred Cortot and the Société des Instruments Anciens from Paris. William M. Judd joined the firm after graduating from Harvard, getting experience in theatrical management, acting as a press representative for the New York Philharmonic-Symphony, and traveling for the sales department of Columbia Artists Management, before becoming a vice-president of Columbia. Ada G. Cooper, booking director, is another associate of long tenure, having first been associated with Calvin Franklin and the Wolfsohn Musical Bureau.

Mr. Judson has had the honor of managing many distinguished artists for their entire careers in this country. Jascha Heifetz has been with the Judson management 24 years. He began a comprehensive tour with an appearance with the Los Angeles Philharmonic. In New York he played at Hunter College and, in March, appears in his own recital. He goes to Israel, England, France, Italy, Sweden, and Norway in the spring and summer of 1953.

Nelson Eddy has had his entire career of 25 years with Mr. Judson. Since Robert Casadesu first came to this country 16 years ago he has been under the Judson banner. The pianist spent 1952 in Europe, and will go to South America in the summer of 1953, returning via Mexico to the United States. He, his wife, Gaby, and his son, Jean, will make several of their three-piano appearances.

Zino Francescatti, violinist, has been more than ten years under Judson



Arthur Judson, honorary president of Columbia Artists

management. He toured South and North America in 1952, and will return to Europe in the fall, touring America from February, 1954.

Rudolf Serkin is another who counts a sizable number of years in the bureau. After visiting Israel and Switzerland, the pianist is appearing here with all the great orchestras and in country-wide recitals. One of Mr. Judson's singing roster has been with him for years—Charles Kullman. A highlight of the Metropolitan Opera tenor's season was his appearance as Eisenstein in the Metropolitan's TV Fledermaus. He also made a tour with the Men of Song.

A young "veteran" is William Kappel, with Mr. Judson for eleven years. Since 1944, the pianist has appeared 41 times with the Philadelphia Orchestra and 23 times with the New York Philharmonic-Symphony—a unique record. He will visit Israel in the spring of 1953 and Australia in summer.

An event of international importance was the visit of the Boyd Neel Orchestra from England, which played in Newfoundland and Canada before coming to the United States.

By special arrangement with the Boston Symphony, Arthur Fiedler led

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### Kurt Weinhold

The most outstanding factor to be observed during the early stages of the new booking season is a general feeling of optimism. The element of doubt and uncertainty as to general trends during the last few years seems to be missing this year. Individual managers, as well as committees, are formulating their plans much earlier than usual.

My hopeful prediction of a year ago that the trend toward ensemble attractions would not make further inroads into the solo recital field, vocal as well as instrumental, has come true, as proven not only by the tours my artists enjoyed during the current season, but also by advance bookings for 1953-54.

The bugaboo of television cutting into live concert attendance also seems to be checked, especially through the fault of the medium itself. The directorial powers in that branch of the entertainment field, who are so beset by script and material trouble, almost completely overlook the greatest and absolutely unlimited source of effective material, namely good music. The response of audiences all over the country to the rare appearances of truly worthwhile artists in television strengthens my belief that ultimately TV will be a fer-

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### Andre Mertens

In 1953-54, Andre Mertens, Columbia Artists Management vice-president, will continue his policy of importing European musical attractions, among them the Stuttgart Chamber Orchestra, the Vienna Academy Chorus and the new coloratura soprano of the Vienna State Opera, Wilma Lipp. From Paris will come Les Compagnons de la Chanson, already known here.

The Stuttgart Chamber Orchestra's reputation has preceded it to the United States. Its London FFRR recordings are on best-seller lists, among them the Prix du Disque-winning Brandenburg Concertos. Formed in 1945 by Karl Münchinger, the orchestra has played throughout Europe, including the Edinburgh and Salzburg Festivals. Mr. Münchinger will come here to conduct the San Francisco Symphony in nine concerts in March 1953. The orchestra will be available from Feb. 15, 1954, for only eight weeks to tour the Southeast, Midwest, New England, and Canada.

The Vienna Academy Chorus, founded in 1946 by Ferdinand Grossmann, has toured in every Western European country. It offers a new style of choral program divided into three parts: works from the great

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## NCAC

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For generations the foremost vocal and instrumental artists, conductors, ballet companies, and, more recently, the great symphony orchestras throughout the world have recognized America as the land of opportunity, musically speaking, and have beaten what has been virtually a one-way path to our doors. These artists have profited much, and at the same time, they have contributed immeasurably to the artistic maturity of our land. They have set high standards of performance and have helped to sell the American public on the satisfactions to be derived by attending concerts. The substantial contributions of foreign-born artists to our own culture cannot be minimized, nor must it be left unrecognized.

America's growing interest in great music has been accelerated by our native ingenuity in developing new promotional techniques. A principal factor has been the organized-audience plan, which for 32 years has acted as the motivating force in making America musical. An expanding, financially secure outlet has provided the incentive for young America talent to go on from the initial success along the "second mile" toward stellar careers, and the organized audience plan has given them some tangible hope of real financial security. This in turn enables them to concentrate on the more important incentive—the attainment of high artistic goals.

Although we still import from abroad the best of the available talent there, we notice an appreciable demand from foreign concert managers and operatic directors for our artists. Now European and Latin American music-lovers can sample the products of our own artistic life, American artists.

For instance, it is no news to American audiences that Isaac Stern is one of our leading violinists. Only recently, however, has this young artist been introduced to European capitals where he enjoyed brilliant success and where he was accepted by critics and the music public as one of the world's foremost masters of the bow.

Outstanding among the artists who have made real success abroad in recent months are Jacques Abram, Luboshutz and Nemenoff, Roberta Peters, Gold and Fildale, Jan Peerce, Ellabelle Davis, George London, Eleanor Steber, Eugene Conley, Leonard Pennario, to name a few who have established themselves internationally as artists of first rank. Marian Anderson, of course, was "discovered" in Europe over a decade ago, but she was the trail-blazer, and, at that time, the exception to the rule.

Only in recent seasons have the great European music festivals in Edinburgh, Bayreuth, Salzburg and Florence recognized our high standards of artistic performance. American artists, like Astrid Varnay, Ann Ayars, and Kurt Baum are among those who have been engaged for starring roles and scored triumphs. It is significant that an American-born and trained baritone, Leonard Warren, has been selected to open the season at La Scala, Milan, and is hailed as the world's greatest living Rigoletto.

Many foreign competitions and scholarships have been won by American artists, and it is certain that the European experience and foreign training will contribute immeasurably to the future development of these fine American artists.

The success story of the recent foreign tours of the Ballet Theatre and the Philadelphia Orchestra need not be recounted here. That these great companies are now held in the same accord abroad as they are in their native land is a matter of public record. By the same token, the Sadlers Wells Ballet and the London Philharmonic, for instance, were received as enthusiastically here as they are abroad.



Thomas M. Reilly, secretary and treasurer of NCAC and Civic Concert Service

Concert managements have come in for criticism of late for arranging American tours for these "foreign" attractions. "Competition to our own attractions" is the accusation. No doubt persons in the concert business in Europe, Latin America, and on other continents grumble at the competition of imported American musicians. Fortunately, there is very little expression of this feeling on both sides. In the broad view, the benefits to be derived from this cultural exchange are immeasurable, both artistically and from the standpoint of the improvement of international relations.

That the rest of the musical world is vitally interested in what we are doing in the "American way" of promotion and presentation of artists is proven by the repeated inquiries which I receive from abroad about our Civic Music Plan and its promotional techniques. Perhaps some day this typically American plan may be employed in whole or in part on a world-wide basis in order that all music lovers everywhere may benefit from its many advantages.

## NCAC Artists List

The following artists and attractions are represented by National Concert and Artists Corporation for 1953-54:

Sopranos: Adele Addison, Ann Ayars, Ellabelle Davis, \*Victoria de los Angeles, Jean Fenn, Maria Gasi, Uta Graf, \*Hilde Gueden, Irene Jordan, Alynne Dumas Lee, Eva Likova, Virginia MacWaters, \*Elaine Malbin, Zinka Milanov, \*Patrice Munsel, Lillian Murphy, Herva Nelli, \*Roberta Peters, Graciela Rivera, Tusa Santo, Bidu Sayao, and Astrid Varnay.

Mezzo-sopranos: Gloria Lane, Irna Petina, Nell Rankin, Margaret Roggero, Lorna Sydney, and \*Blanche Thebom.

Contraltos: \*Marian Anderson, Jean Handzlik, and Claramae Turner.

Tenors: Kurt Baum, \*Mario Del Monaco, Giuseppe Di Stefano, Walter Fredericks, Thomas Hayward, Lloyd Thomas Leech, William Olvis, \*Jan Peerce, Lanny Ross, Robert Rounseville, \*Rawn Spearman, Brian Sullivan, and Set Svanholm.



George Fowler, Western manager of Civic Concerts



Robert Kuhlman, Eastern field manager, Civic Concerts



Harlowe Dean, eastern manager of Civic Concert Service

Baritones: Mack Harrell, Steven Kennedy, Morley Meredith, Robert Merrill, Carl Palangi, William Shriver, Gerard Souzay, John Charles Thomas, Thomas L. Thomas, Hugh Thompson, \*Leonard Warren, Robert Weede, and \*Lawrence Winters.

Bass-baritones: Lorenzo Alvary, Salvatore Baccaloni, \*Jerome Hines, Nicola Moscona, Luis Pichardo, Ezio Pinza, and Norman Scott.

Pianists: Jacques Abram, Gina Bachauer, Alexander Brailowsky, Ania Dorfmann, Jose Echaniz, Lukas Foss, Sidney Foster, Jakob Gimpel, Jean Graham, \*Frederich Gulda, Jacob Lateiner, Seymour Lipkin, Nikita Magaloff, Frederick Marvin, Robert McDowell, Benno Moiseiwitsch, Guimaraes Novas, \*Artur Rubinstein, \*Franz Rupp, Zadel Skolovsky, Ruth Slenczynski, Eugenia Snow, Claudette Sorel, Soriano, \*Maria Tipo, Alexander Uninsky, and Earl Wild.

Violinists: Campoli, Norman Carol, \*Toshiya Eto, Nathan Milstein, Jeanne Mitchell, Julian Olevsky, Benno Rabinoff, Ruggiero Ricci, Aaron Rosand, Harry Shub, \*Isaac Stern, and Joseph Szigeti.

Cellists: Pierre Fournier, Raya Garbousova, \*Gregor Piatigorsky, and Joseph Schuster.

Harpist: Carlos Salzedo.

Guitarist: \*Andres Segovia.

Duo-pianists: Arthur Gold and Robert Fildale, Luboshutz and Nemenoff, \*Joanne and Jeanne Nettleton, and Roman Sisters.

Ensembles: American Piano Trio, Griller String Quartet, and Reginald Kell Players (clarinet, violin, cello, and piano).

Special Attractions: \*Sadler's Wells Ballet; \*Agnes De Mille Dance Theatre, a repertory from Bach to Broadway; Detroit Symphony; Boris Goldovsky's Opera Theatre, presents Mozart's Merry Masquerade; \*Vienna String Symphony, Kurt Rafi, conductor, with Rosl Schwaiger, soprano; Immortal Classics in Concert, highlights from Sigmund Romberg; \*Vinaver Symphonic Voices; \*Ana Maria's Spanish Ballet; Boy Singers of Mexico, Romano Picutti, director; Concerto Highlights, Sidney Foster, conductor-pianist, and twelve instrumentalists; Festival of Song, a Fred Waring production with singers, dancers, and instrumentalists; Iva Kitchell, dance satirist; Koester and Stahl, European dance duo; National Operatic Sextet; Salzedo and Spanish Dancers; The Rabinofs, violin and piano duo; The Ajemian Sisters, violin and piano duo; Lanny Ross and Lillian Murphy in joint recital; Lawrence Winters and Adele Addison in joint recital; Josef Marias and Miranda, in songs from many lands; \*Richard Dyer-Bennet, tenor and guitarist; Boris Goldovsky, in a program of Piano Portraits; Bakaleinikoff Sinfonietta, Vladimir Bakaleinikoff, conductor, with twenty musicians.

\* By arrangement with S. Hurok.

## S. Hurok

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and Canada on Jan. 22. In April the British actor and author will bring both last-season's Dickens bill and the new Bleak House to New York for a limited run.

In January the Vienna Choir Boys arrived to begin their tenth trans-continental tour, of seventy cities, under the Hurok banner. During the fall of 1952, Ana Maria's Spanish Ballet appeared in 49 cities on the company's third American tour.

Many Hurok artists performed abroad before beginning their current tours on this continent. Marian Anderson, contralto, was presented with Sweden's Litteris et Artibus medal by King Gustav Adolf during her Scandinavian tour, and 12,000 persons filled London's Royal Albert Hall to hear her two concerts there. Miss Anderson will make her first visit to the Far East after her Easter concert at the Metropolitan Opera House.

Arthur Rubinstein, pianist, performed for ten weeks in seven European countries before returning to play in 55 North American cities. Isaac Stern, violinist, after appearing for the third consecutive year with Pablo Casals at the Prades Festival, played in major U. S. summer series before flying to Europe again for an extensive tour. Mr. Stern plays the role of Eugene Ysaye in Tonight We Sing.

In London, Patrice Munsel starred in her first film, Melba, United Artists' film-biography of the Golden Age soprano, and sang in New York with the Metropolitan Opera in Fledermaus, Don Giovanni, and the new English La Bohème. Victoria de los Angeles, soprano, performed in opera and concert in Europe and South America before beginning her second trans-continental concert tour. At the Metropolitan, Miss De Los Angeles was heard in Madame Butterfly, La Bohème, Carmen, and Die Meistersinger.

Since last July, Jan Peerce has been engaged in his busiest season to date, making 81 concert, opera, orchestral, and television appearances. The tenor's activities ranged from Tonight We Sing in Hollywood to a series of appearances with the Bach Aria Group, and included his first Turiddu in Cavalleria Rusticana with the San Francisco Opera, and Don Giovanni, La Bohème, Tosca, and Rigoletto at the Metropolitan.

This season Leonard Warren, baritone, made his first concert tour under Hurok management, his first television appearances, and sang at the Metropolitan in Rigoletto, Pagliacci, La Gioconda, and La Forza del Destino.

Conducting extensively at the Metropolitan, Fritz Reiner also made plans to take over the Chicago Symphony next season. At the Metropolitan the American premiere of The Rake's Progress was under his musical direction as were Die Meistersinger, Der Rosenkavalier, Carmen, and Don Giovanni.

Blanche Thebom, following her appearances with the San Francisco Opera, sang 39 concerts across the country and performed with the Metropolitan in The Rake's Progress, Aida, Così Fan Tutte, La Gioconda, and Samson et Dalila. The mezzo-soprano also appeared with the New York Philharmonic-Symphony in Salome, and with the Philadelphia Orchestra in the world premiere of Krenek's Medea, written for her.

At the Salzburg Festival, Hilde Guden sang in Le Nozze di Figaro, and Don Pasquale. The soprano also performed with the Vienna State Opera during its late spring and early fall seasons, made her first U. S. concert tour and sang in La Bohème, Der Rosenkavalier, The Rake's Progress, Don Pasquale, and Rigoletto at the Metropolitan.

Roberta Peters, who stars in Tonight We Sing, will appear in the same role at the Metropolitan.

(Continued on page 104)



# Columbia Artists



Ruth M. O'Neill, vice-president and treasurer of Columbia Artists

## Judson, O'Neill and Judd

(Continued from page 93)

The Boston Pops Tour Orchestra of 75 on a ten-week tour of 65 dates. Extra promotion was furnished by RCA Victor, for whom Fiedler and the Pops are the largest-selling Red Seal orchestra. Hilde Somer was piano soloist.

Richard Tucker was the subject of an extended story in *Life* (reprinted by *Reader's Digest*), and he was chosen to open the Metropolitan Opera's season in *La Forza del Destino*. He also appeared in the TV closed-circuit performance of *Carmen*.

Eleanor Steber sang *Elsa* at the Metropolitan for the first time before singing it at Bayreuth this summer. The soprano's European tour includes the Vienna Festival, singing the lead in Strauss's *Frau ohne Schatten*, and appearances at the Edinburgh Festival in recital and as soloist in Haydn's *The Creation*. In America she has been occupied with recitals, radio and TV appearances, and at the Metropolitan.

Clifford Curzon, pianist, included on his comprehensive tour appearances with the New York Philharmonic-Symphony and the Cleveland Orchestra in Hunter, as well as a recital at Hunter College. He will be absent until 1954. Claudio Arrau, in a wide tour, played with the orchestras in Boston, Minneapolis, New Orleans, Washington, Cincinnati and New York. He will tour again next year, meanwhile serving at the summer festival at Aspen, Colo.

George London's appearance as Don Giovanni was an event of the Metropolitan Opera season, and his Boris is keenly anticipated. He sang another English version of Boris with the New York Philharmonic-Symphony, his first appearance of the season, and also sang Amonasro and Escamillo at the opera. In the midst of a fall tour, the bass-baritone sang Don Giovanni in San Antonio, and appeared three times on the Telephone Hour, once on Firestone.

Mario Lanza continued his film career with *Because You're Mine* for MGM. He now confines his activities to the movies but his management anticipates the time when he will be able to undertake another concert tour.

Mildred Miller undertook three new roles within one month of the Metropolitan—*Carmen*, *Octavian*, and *Dora-bella* in *Così Fan Tutte*. The young mezzo-soprano also repeated her last season's roles and appeared on the Telephone Hour and Voice of Firestone. She will sing *Carmen* at Central City this summer.

Among the new artists signed by Judson, O'Neill and Judd, Leon Fleisher was the first American ever to win the Queen Elisabeth of Belgium International Music Competition. In a nation-wide tour in 1954, the young pianist will re-appear with the San Francisco Symphony, where he

(Continued on page 112)



Kurt Weinhold, vice-president of Columbia Artists

## Coppicus, Schang and Brown

(Continued from page 93)

Opera in September and come to the Metropolitan in November. She will be guest artist with a number of other companies during the season, including those of Miami, San Antonio and Hartford. She will also appear in recitals.

Returning from Italy late in September, Gladys Swarthout will be available all season for recitals, appearances with orchestra, opera, radio, and television. The mezzo-soprano is now making a series of television films.

The De Paur Infantry Chorus will be available in this country from late September until January. It will then go abroad for its first formal tour of Europe.

The Trapp Family Singers will be available here for concerts all next season. They will make their second tour of South America this spring and return in June to open their summer music camp at Stowe, Vermont.

The Little Orchestra Society of New York, Thomas Scherman conducting, will again be on tour under this management's auspices. During December, in the New York area, Mr. Scherman will present a week of performances of Berlioz' *L'Enfance du Christ*, with chorus, soloists, and the orchestra.

The Ballet Russe de Monte Carlo Concert Company, which was introduced this year, will tour again next season from October to March.

The Longines Symphonette, led by Mishe! Piastro, will make a short tour of the west coast in the autumn. In March and April, 1954, the orchestra will play on the Atlantic seaboard as far south as Virginia and in Pennsylvania and West Virginia, Quebec, and the Maritimes.

A new dance attraction, Janet Collins and her small company, will tour only in October this year because of

(Continued on page 116)

## Kurt Weinhold

(Continued from page 93)

tile field for concert and opera artists. Audiences, however, will have to become more pronounced and vocal in their demands to bring about this necessary change.

In our main field of activity, concert and opera on an international scale, it is with a profound sense of optimism and enthusiasm that I am preparing the coming season for the artists under my direction.

Yehudi Menuhin, who this year celebrated the 25th anniversary of his New York debut with appearances with the New York Philharmonic-Symphony, as well as in recitals, will spend the summer in Europe. He will appear at leading music festivals there before returning for his North American tour from the middle of October until early February.

Risë Stevens' current season has been a busy one. Her *Carmen* was seen throughout the country on the first TV performance of this opera. She received the Fame Magazine Award as the most outstanding classical singer on radio. Her performances as Octavian in *Der Rosenkavalier* and Delilah in *Samson and Delilah* again graced the boards of the Metropolitan, and the demand for her concert performances was high.

James Melton, who has reduced his radio and television activities, has a backlog of demands for concert performances. He is already set for extensive concert tours during the coming season, which will add to his record of repeat performances in cities big and small.

Helen Traubel is on her second round-the-world trip within twelve months. Last summer she sang in Japan and India, and her midwinter tour embraced the Philippine Islands, Hongkong, Bangkok, India and Japan again, and her first appearances in Europe, where she gave recitals and was soloist with orchestras in London, Amsterdam, Stockholm, Oslo, and Helsinki. The most noteworthy humane features of this trip, however, were her appearances for our armed forces on the Korean battle front at Christmastime. The Metropolitan will hear her *Isolde* in the spring, and her summer activities will lead immediately into another fall and winter season of recitals, opera, and orchestral appearances that promises to be the most active of her career.

Alec Templeton, having spent last summer on an extensive Australian and New Zealand tour, will concertize this summer at many of the music festivals. His winter tour will begin at the Worcester Festival as soloist with the Philadelphia Orchestra.

(Continued on page 116)



André Mertens, vice-president of Columbia Artists

## Andre Mertens

(Continued from page 93)

choral literature of the world; music America recognizes as Viennese, sung in costume; and finally, with singers in Tyrolean garb, Austrian folk songs. Each of the 24 members of the chorus is a graduate of both the choral and instrumental departments of the Vienna Academy. Mr. Grossmann is musical director. The Vienna Academy Chorus will be available here from mid-September through December, 1953.

Les Compagnons de la Chanson, the nine young satirical Frenchmen who appeared on Broadway with the French songstress, Edith Piaf, will begin their initial United States and Canada concert tour in January, 1954, with six weeks in the East and South, followed by dates in New England and Canada. Already known in supper clubs, on Broadway, and on TV, Les Compagnons bring something new to the concert stage. As an extra attraction, a young Town Hall debutante of 1952, Natalie Ryshna, will be piano soloist. The group provides its own accompaniments.

Due to the demand for the Gershwin Concert Orchestra, the group will tour again next season. The initial tour of 100 concerts was sold out within a few weeks after it was announced. The 1954 tour will begin on Jan. 4 from New York through the Midwest to Texas and back through the Southeast to New York. Jesus Maria Sanroma, pianist, a soprano, and a baritone will be soloists.

The American-born tenor Eugene Conley joins Mr. Mertens list for the first time. Mr. Conley will be available for concerts between operatic commitments at the Metropolitan, in San Francisco, and at Milan's La

(Continued on page 110)



Walter P. Brown, vice-president of Columbia Artists



William M. Judd, vice-president of Columbia Artists



Robert Ferguson, vice-president of Columbia Artists





Henry Colbert

## Colbert-LaBerge

The Colbert-LaBerge Concert Management faces the 1953-54 season with optimism and confidence, believing that it has the respect and esteem of local concert managers throughout the land. Henry Colbert, Ann Colbert, and Lilian Murtagh continue as the executive heads of the agency that came into being just one year ago, with the merger of the Bernard R. LaBerge Management and the Henry Colbert Management. The merger brought most of the important artists who had been under the guidance of the late Bernard R. LaBerge into the agency headed by Mr. Colbert.

The Colbert-LaBerge Concert Management specializes in the presentation of ensembles, with no less than six string quartets on its roster, in addition to other combinations in the chamber field.

Now engaged in its first American tour and already committed to return next season is the Amadeus Quartet, which arrived in the United States late in January. The Quartetto Italiano, which is also under the Colbert-LaBerge management, was forced to cancel its 1952 tour, due to the illness of its leader, Paolo Borciani, but reports from Europe indicate that he is now again in good health. The quartet is scheduled to arrive here next fall for its second American tour, which already is fully sold out.

New to the Colbert-LaBerge list is the Loewenguth Quartet. The Hungarian Quartet continues under this management, as do the Berkshire and the Fine Arts groups.

Returning to the United States is the Pro Musica Antiqua, the Brussels ensemble of five singers and six instrumentalists under the direction of Safford Cape, that appeared a few years ago in programs of early music. Pro Musica Antiqua is already booked for several chamber music series and other concert courses.

Other ensembles are the Albeneri Trio, the Moysse Trio and the newly formed Valenti-Wummer-Saidenberg Trio, which will play programs devoted to literature for harpsichord, flute and cello. The booking time for this group is restricted due to the other commitments of Fernando Valenti, John Wummer and Daniel Saidenberg.

Also under Colbert-LaBerge after this season are Joanna and Nikolai Graudan, piano and cello duo, and the duo-piano team of Dougherty and Ruzicka. The Brink and Pinkham violin and harpsichord duo, the Gotham Players (clarinet, piano, and strings) and the Saidenberg Little Symphony continue under the Colbert-LaBerge wing. New as a team are Renata and Heinrich Joachim, who will perform works for cello and piano.

The pianists again are headed by Mieczyslaw Horszowski, who recently was heard as soloist with the NBC Symphony under Arturo Toscanini. Mr. Horszowski now divides his time between Europe and the United States.



Ann Colbert

Other pianists are James Friskin, Erich Itor Kahn, Jerome Rappaport, Maxim Schapiro, Paul Wittgenstein, Konrad Wolff (who specializes in lecture-recitals) and Hilde Somer, who is currently touring as soloist with the Boston Pops Orchestra under Arthur Fiedler.

Returning to the United States is the young Negro soprano, Helen Phillips, who made her New York debut about four years ago and has made several European appearances. Also joining the Colbert-LaBerge office is Alice Howland, mezzo-soprano, who has sung from coast to coast. Other singers are Phyllis Curtin, soprano, who will sing and teach at Aspen, Colo., this summer; Calliope Shenias, contralto; William Hess, tenor; John

(Continued on page 170)

## Inter-Allied Artists

Ann Kullmer, of New York, and Martin Taubman, of the Centropa Concert Organization, in Vienna, have formed a new management, Inter-Allied Artists, for the purpose of servicing the ever growing interchange of artists between continents, maintaining the closest liaison between European and American managements, and presenting the finest American and European artists. Headquarters of the new management are at 119 West 57th Street, New York.

The following artists are represented by Inter-Allied Artists:

Ethel Bartlett and Rae Robertson, duo-pianists. Before starting a tour to the Pacific Coast, they have been making recordings for the MGM company. Miss Bartlett and Mr. Robertson will play in the United States and Canada from October through January next season, after which they will go to Europe for engagements from February through May. They toured England, Holland, France, Switzerland, and Spain last fall.

Stella Roman, dramatic soprano. Miss Roman has been appearing in European opera houses and making operatic recordings. She also sang with the Cincinnati Zoo Opera. Concert and operatic engagements for next season are now being booked for her in the United States, Europe, South America, and the Far East.



Ann Kullmer



Willard Matthews

## Willard Matthews

Concert Management Willard Matthews announces that the Municipal Concerts in Florida, Georgia and Alabama will continue for the season of 1953-54, under the direction of Robert Kinander. This season Municipal Concerts have appeared in ten towns and communities, presenting five concerts in each place. The artists presented included Margaret Stern, pianist; Vassilka Petrova, soprano; Stuart Fastofsky, violinist; Lucie Bigelow Rosen, theremin; the Ionians; the Nassau String Quartet; Alice Sirooni, pianist-accompanist; June Kelly, soprano; Frederick Robinson, bass-baritone; and Eunice Eaton, pianist. Most of these artists will appear again next season in new towns being organized for Municipal Concerts.

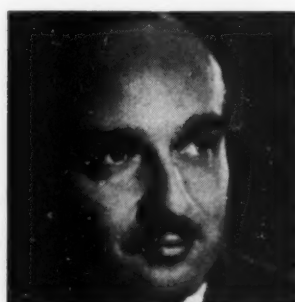
Ida Haendel, violinist. Miss Haendel, who has appeared on the NBC-TV Recital Hall and the CBC Trans-Canada Wednesday night concert program, also played with the Israel Philharmonic twelve times in December. Now completing a European tour, she will come here this summer for recital and orchestral engagements.

Alexander Borovsky, pianist. Having played in Europe this winter, Mr. Borovsky will tour South America in the summer. Bookings are now being made for fall appearances here.

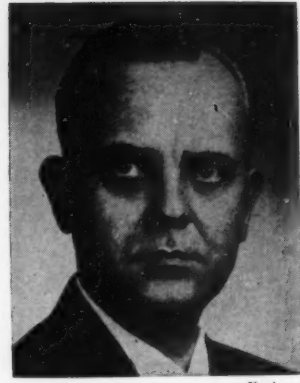
Lucretia West, mezzo-soprano. Miss West returned to the United States after a European tour to make recordings and sing in the New York City Opera's production of Regina.

Theodore Bloomfield, conductor. Mr. Bloomfield will return to this country in the spring for the May Festival of the Cleveland Little Symphony, of which he is the conductor. He has been conducting concerts and opera performances in several European cities, including Palermo, Venice, Milan, and Vienna.

In the United States Inter-Allied Artists will serve as personal representatives for, among others, Herta Glaz, mezzo-soprano of the Metropolitan and San Francisco opera companies, and the Salzburg Marionette Theatre. In Europe they represent Eleanor Steber, soprano; Howard Vandenburg and Gene Tobin, tenors; and George London, bass-baritone.



Martin Taubman



Robert Kinander

The towns organized during the 1952-53 season will be offered a new group of artists next season—Judith Doniger, soprano; Stuart Fastofsky, violinist; Albert Lohmann, bass; Jay Sheldon, piano satirist; Daphne Hellman, harpist; Barry Lynn and Rebecca Harris, dancers; Erica Lund, folk singer; the Kohon String Quartet; and the Murat Trio.

The New York Trio—Nina Orla, soprano; Wayne Scott, baritone; and Willard Coates, pianist—is now fulfilling a five-month tour of the Midwest under the auspices of the University of Minnesota. Paul Mix, singer of songs of the Range, is engaged on a second tour of schools and colleges in approximately the same territory. The Musical Trio—Robert Hamilton, baritone; Elsie Kennedy, soprano; and Lawrence Mellon, pianist—is touring under the auspices of the University of Wisconsin.

Next season the Matinee Opera Company will tour again under the direction of Edwin Strawbridge Productions, presenting Hansel and Gretel for four months in school and colleges and for youth audiences. The Scotch Trio has a contract with the Antrim Service in Philadelphia that calls for two six-month tours, one in 1953-54 and one in 1954-55.

Two new attractions are being offered for bookings during the next two seasons. One is the Oratorio Quartet of New York—Marylee Myers, soprano; Ruth Ferry, contralto; Byron Steele, tenor; and Alfred Zega, baritone. The other is Opera in Miniature, which will present a costumed performance of Cavalleria Rusticana. The opera is to be sung in English by Miss Ferry, Mr. Steele, Mr. Zega, and Elise Sorrelle, soprano.

Vivian Walker, young Negro soprano, will tour in southern states during 1953-54 under the direction of the Southeast School Service. Mary Spalding, harpist, is to tour the West and Southwest under the direction of Western Talent Discoveries.

Municipal Concerts will serve 22 towns during the 1953-54 season. It is hoped that the service can be expanded to include about 100 communities within the next five years.

Frank W. Asper, one of the organists of the Mormon Tabernacle in Salt Lake City, has given more than thirty concerts this season and has already been signed for ten during the coming year. Roderick Pinkerton, baritone, will sing in schools and colleges in the eastern seaboard states during the first five months of 1954 under the auspices of the School Foundation Service.

Marylee Meyers, soprano, has been engaged by Collins Management, in Rochester, N. Y., to tour with the Smythes, duo-pianists, through New York, Pennsylvania, and West Virginia next season. The Musical Arts Choir, directed by Otello Wilson, will sing in Minnesota, North and South Dakota, and Michigan in April, 1953, under the auspices of the University of Minnesota.

## Kenneth Allen

Kenneth Allen Associates, Inc., formerly James A. Davidson Management, Inc., announces not only its own reorganization with Kenneth Allen as president but a reorganized and greatly extended list of artists and attractions for the 1953-54 season.

Single artists now being booked for next season are Margaret Truman, American soprano; Jan Smeterlin, noted interpreter of Chopin's piano music; and Louis Kaufman, violinist, who was last heard in New York in the Vivaldi Festival sponsored by the Town Hall Music Committee in the spring of 1950.

The Pascal Quartet, leading French string quartet, will tour America directly after Jan. 1, 1954. The Columbus Boychoir, of Princeton, N. J., also new under the Allen banner, has planned a coast-to-coast tour starting Oct. 1, 1953.

In addition, Kenneth Allen Associates are now arranging the first tours in America for the following artists and attractions new in the concert field: Yma Sumac, Peruvian singer, and her Company of Dancers, Andean Drummers and Musicians; the American Album of Familiar Music, with Gustave Haenschen, conductor, a popular radio program for over twenty years; Rosemary Kuhlmann and Jon Geyans, member of New York City Opera, in a program featuring the works of Gian-Carlo Menotti; and Carmen Jones, Oscar Hammerstein's brilliant adaptation of Bizet's opera, featuring Muriel Rahn and other singers from original Broadway production.



Kenneth Allen

A special booking arrangement has been worked out to present these artists and attractions to local buyers. Representatives of the following regional organizations will be traveling throughout their respective territories during January, February, and March on behalf of the Allen list:

William E. King Attractions, Redlands, Calif.: Western United States and western Canada.

Pryor-Menz Concert Service, Council Bluffs, Iowa: south-central United States.

Jay Lurye Enterprises, Inc., Duluth, Minn.: north-central United States and central Canada.

Alkahest Celebrity Bureau, Atlanta, Ga.: southeastern United States.

The northeastern states and eastern Canada will be covered by fourteen representatives working directly out of the New York office of Allen Associates.

## William L. Stein, Inc.

William L. Stein, Inc., presents the following artists for the 1953-54 season:

Eunice Alberts, contralto, who has appeared at the Bethlehem Bach Festival; the Ann Arbor (Mich.) May Festival; with the Boston Symphony; and in various concert engagements.

Lucine Amara, dramatic soprano, now in her third season with the Metropolitan Opera, who has made concert appearances in San Francisco, Minneapolis, and Richmond. She will sing in the Central City (Colo.) Festival this summer.

Sigurd Bjoerling, baritone, now in his first season with the Metropolitan; he also filled engagements with the Rochester Philharmonic and the Detroit Symphony and in other centers.

Anne Bollinger, lyric soprano, who is completing her fourth season with the Metropolitan. She appeared in the San Antonio Opera Festival. This fall she will sing with the Hamburg State Opera in Germany.

Dezso Ernster, bass, now in his seventh season at the Metropolitan. He returns to the San Francisco Opera this fall. His recent engagements have included appearances with the San Antonio Symphony and the Glyndebourne Festival, as well as in various European centers.

Conchita Gaston, mezzo-soprano, who made an extensive concert tour under the auspices of the University of Minnesota. She also concertized in the eastern part of the United States and Canada and filled radio engagements.

Jan Gbur, bass, who sang with the San Francisco Opera, the Pittsburgh Opera, the Philadelphia La Scala Opera, the San Antonio Music Festival, in recitals, and over the radio. He has been booked for a major concert tour in the Midwest for the fall of 1953.

Ralph Isbell, bass, and Karol Lorraine, coloratura soprano, who will make a joint recital tour under the auspices of the University of Minnesota in the fall of 1953.

Margarethe Klose, leading European contralto, who will be introduced

to the American public with the San Francisco Opera this fall.

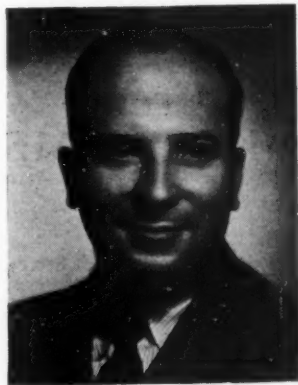
Erich Kunz, bass-baritone, who is to return to the United States next year for his second season with the Metropolitan Opera. He has concerts, as well as engagements with several American opera companies, booked for next season. This year he appeared in the San Antonio Opera Festival.

Paula Lenchner, lyric soprano, now in her sixth season with the Metropolitan, will join the roster of the Bremen Opera in Germany next fall.

David Poleri, tenor, who has given approximately forty recitals this season in addition to singing with the New York City Opera Company and filling operatic assignments in New Orleans, Jackson, Miss., Pittsburgh, and Miami. He has also appeared on radio and television. Negotiations for European operatic appearances are now pending.

Regina Resnik, dramatic soprano, now in her ninth season at the Metropolitan, has been signed to appear as Sieglinde at the Bayreuth Festival. She has filled numerous concert engagements in the United States and Canada.

(Continued on page 170)



William L. Stein

James Abresch

## Friedberg Management

Since the death of Annie Friedberg on Nov. 19, 1952, the concert bureau she founded in 1912 and conducted so ably for many years, has been reorganized with the co-operation of the Friedberg estate, under the trusteeship of Carl Friedberg. The name of the bureau has been changed to The Friedberg Management and it is now under the direction of César Saerchinger, who for many years has been associated with the musical profession as writer, editor and organizer. Lillian Knapp, who has been acting as office manager for some years, will continue in the same capacity.

The artists under the direction of the bureau include the following:

Dame Myra Hess, who is currently making her 22nd American tour, will return in January, 1954, for the 23rd, covering the eastern and midwestern United States and Canada.

The Budapest String Quartet, who are also on their 22nd American tour, will again tour from coast to coast during the 1953-1954 season and will visit Japan for a second tour.

Gyorgy Sandor, pianist, has joined the Friedberg list and will undertake an all-American tour in 1953-1954.

Carl Friedberg, veteran pianist and lecturer, will continue to be managed by the bureau and will be available for recitals throughout the season.

Giovanni Bagarotti, violinist, who aroused favorable attention with his Carnegie Hall concert series compris-



César Saerchinger

ing all the Mozart violin concertos, is at present playing in Europe and will devote this spring to a tour of South America. He will return to the United States for engagements during the first half of 1953-1954.

The management's long-standing policy of presenting a limited number of outstanding young artists will be continued. The young Australian pianist Leonard Hungerford will appear under the Friedberg Management in recitals in New York and other cities, and is available for engagements all next season.

Mary Davenport, contralto, and Peter Trump, bass-baritone, remain with the bureau and are available for recital, opera, and orchestral appearances.

## Rubin and Wilford Artists Management

Although there will be no change in basic policy, David W. Rubin, Artists Management will henceforth be known as Rubin and Wilford Artists Management. Ronald A. Wilford has been associated with this office for the past two seasons, and in continuation of our concept of personalized management, he will represent our artists in the Western territory as he has in the past. For the coming season we are proud to announce that the artists who have appeared under our aegis will again tour throughout the United States and Canada. Some of them will also tour in Europe, Mexico, and South America.

Margaret Harshaw, leading soprano of the Metropolitan Opera Association, has equalled her operatic achievements in recital and as soloist with symphony orchestras, including those of Boston and Philadelphia. Her recent recordings are soon to be released by Columbia Records. Next season she will again be available for concerts and orchestral engagements in addition to her operatic appearances.

Virginia Haskins, lyric soprano of the New York City Opera Company, will be heard coast-to-coast during the 1953-54 season. Her engagements, in addition to performances with the opera company, include recitals, ap-

pearances on the Railroad Hour radio program, and television appearances.

Nell Tangeman, American mezzo-soprano, has been re-engaged for the Aix-en-Provence Festival this summer. Upon her return to America next fall, she will commence a tour which will include recitals, solo appearances with orchestra, and guest performances in opera. She will also be heard coast-to-coast over CBS in the New York Philharmonic-Symphony's Sunday broadcast of Beethoven's Missa Solemnis.

Grant Johannesen, pianist, will divide his season between North America, Europe, and Mexico. He will again appear as orchestra soloist, in recitals, and on radio programs. Special recordings made by him are to be released shortly by Concert Hall Society.

Fredell Lack, young American violinist, returns for a nationwide tour next season. She has made frequent appearances in New York in solo recitals and with orchestra, in addition to engagements throughout the United States and in Europe.

The Mannes-Gimpel-Silva Trio will be available during the first part of the 1953-54 season. Comprised of Leopold Mannes, pianist; Bronislav Gimpel, violinist; and Luigi Silva, cellist, this organization will be heard in single concerts and in concert cycles in which they will perform historical surveys of the trio repertoire.

Additions to our roster for the 1953-54 season include Winifred Cecil, soprano, whose art song interpretations have become known both here and abroad. Miss Cecil will be available for a limited period only, performing the comprehensive vocal literature of which her repertoire is composed.

Zvi Zeitlin, Israeli-American violinist, will make his first tour of the United States during the coming season. Having received honors for his musicianship and virtuosity in Israel, Mr. Zeitlin, in his introductory American tour, offers great promise.

Catherine Bunn, young American soprano of the New York City Opera Company, will be heard in recitals in the Middle West following the fall season of the opera company.

Helen George, soprano, who has been heard throughout the United States in opera, operetta, and in recital.

(Continued on page 170)



David Rubin



# MYRA HESS



*Photo: John Vickers, London*

*American Tour January - April, 1954*

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"... Peter Trump, a resonant and entirely musical bass-baritone, gave magnificent interpretation to the role of 'Elijah' "

*J. Dorsey Callaghan, Detroit Free Press*

"The most dramatic moment of the program was provided by Peter Trump's fine bass voice and expressive feeling . . ."

*Buffalo Evening News*

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## Mary Davenport

*Contralto*



"... a silken voice of exceptional range and beauty."  
—Ross Parmenter, *New York Times*

"... ravished this listener with the beauty of her fine alto voice, at once brilliant, warm and evenly scaled."  
—Virgil Thomson, *New York Herald-Tribune*

"Surely the outstanding concert contralto among American singers."  
—*Springfield Republican*

## Leonard Hungerford

*Pianist*



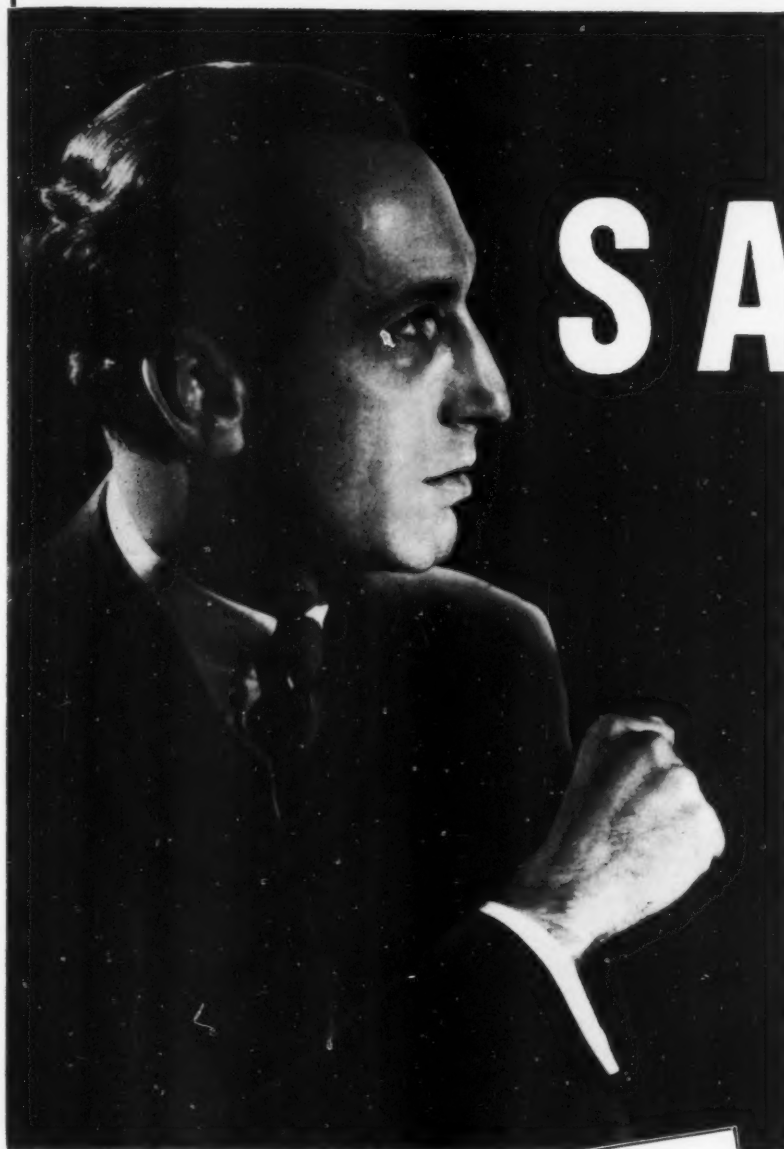
"Technique by carload, the poetic grace, the sure sense of contrast, these too he had to offer."  
—*New York World-Telegram*.

"Pianistic talent of a most impressive order."  
—*Columbus (O.) Dispatch*.

"Only rarely does one hear a young pianist able to keep an entire program on so high a communicative level."  
—*Buffalo Evening News*

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Nov. 22, 1952

**SANDOR'S COLUMBIA MASTERWORKS RECORDINGS**  
BACH: Chromatic Fantasy & Fugue, Overture in the French Manner  
(7th Partita), Fantasy in C minor  
BARTOK: Concerto for Piano & Orchestra No. 3—with Philadelphia  
Orchestra, Ormandy  
BEETHOVEN: Sonata in D major, Op. 28 (Pastorale)  
BRAHMS: Five Intermezzi  
CHOPIN: Fantasia in F minor, Barcarolle, Fantasia Impromptu  
LISZT: Sonata in B minor, Dante Sonata, Leggerezza, Funerailles,  
Rakoczy March, Liebestraum, Mephisto Waltz, Consolation, Spanish  
Rhapsody.  
RACHMANINOFF: Piano Concerto No. 2—with New York Philhar-  
monic Symphony Orchestra, Rodzinski  
SCHUMANN: Carnaval Op. 9, Papillons, Toccata, Bird as Prophet

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James Abresch

Ludwig Lustig

### Ludwig Lustig

Artists who recently joined the Ludwig Lustig Management are: Jacqueline Bazinet, soprano, who sang in Mozart's *Titus* at the Berkshire Music Festival and Mozart's *Idomeneo* with the New England Opera in Boston. She is now in Europe.

Jean Gibbons sang in the S. Hurok touring company of *Fledermaus* and at the Central City Opera Festival. She will have two appearances with the Mobile Opera Guild.

Laurel Hurley, coloratura soprano, made her debut with the New York City Opera last fall and appeared for the New Friends of Music in Rousseau's *Le Devin du Village*. She has been engaged for the Chicago Theatre of the Air and will sing her first Constanze in Mozart's *The Abduction from the Seraglio* with the Baltimore Symphony. In the summer she will sing at Grant Park in Chicago and at Central City.

Inez Matthews, Negro mezzo-soprano, appeared in the revival of Virgil Thomson's *Four Saints in Three Acts*, in both the New York and Paris performances. During the coming season she will tour in America.

Jean Madeira, contralto of the Metropolitan Opera, will be managed in the Latin-American countries by Mr. Lustig. Last spring she sang *Azucena* in *Il Trovatore* in Havana and has been re-engaged this spring for the part of *Ulrico* in *Ballo in Maschera*.

Davis Cunningham is appearing with the Little Orchestra Society, the Baltimore Symphony, and the WGN Chicago Theatre of the Air. Later he will go to San Francisco to sing in *La Bohème*, *La Traviata*, *Faust*, and *Madama Butterfly*.

Howard Fried has made recent appearances with the Pittsburgh Opera and the Kansas City Philharmonic. The tenor also sang in the NBC-TV performance of *Billy Budd*.

Marko Rothmuller, baritone of the Covent Garden Opera, has returned from the Teatro Colon in Buenos Aires, where he sang the title role in Berg's *Wozzek*, which he also portrayed at the New York City Opera. His future engagements include appearances with the Boston Symphony, the Minneapolis Symphony, and the Kansas City Philharmonic.

Robert Falk, bass-baritone, will be active in concerts, oratorios and light opera productions in the United States and Canada.

Leon Lishner, bass, has been engaged by the New York City Opera, and will make his debut as Ben in Blitzstein's *Regina*. He has sung in Menotti's *The Consul* on Broadway as well as abroad and has made several appearances on NBC-TV Opera. He appeared recently with the Philadelphia Orchestra, and will sing later with the Baltimore Symphony.

Artists who will continue under Ludwig Lustig's Management are:

Erna Berger, soprano, who has been re-engaged for concert tours in Argentina and other Latin-American countries.

Adelaide Bishop, soprano of the New York City Opera, was re-engaged for the Havana Festival of Grand Opera. She has fulfilled concert and radio engagements, among them two recent appearances with the Buffalo Philharmonic. Next summer she will sing in Douglas Moore's *The Devil and Daniel Webster* at the Sturbridge, Mass., Music Festival.

Theodora Brandon sang *Violetta* in *La Traviata* in St. Paul, Minn., and *Lady Macbeth* in Verdi's opera, in Hartford, Conn.

Ellen Faull, soprano of the New York City Opera, has fulfilled numerous concert and opera engagements, among them her first appearance at the Festival of Grand Opera in Havana. She was soloist with the Minneapolis Symphony and Buffalo Philharmonic, and has been heard on radio programs, among them the Sylvan Levin Opera Program over WOR. She was engaged for the part of Donna Anna in Mozart's *Don Giovanni* in San Antonio, for that of Desdemona in *Otello* with the Pittsburgh Opera, and for Verdi's *Requiem* with the Buffalo Philharmonic. Her new assignments at the New York City Opera include *Birdie* in Blitzstein's *Regina*.

Irma Gonzalez, soprano of the National Opera in Mexico City, has been re-engaged by the Pacific Opera Company in San Francisco and the Pittsburgh Opera. She also will sing with the Kansas City Philharmonic.

Greta Menzel, soprano, interrupted her activity at the Vienna State Opera to make a concert tour through Alaska, fulfilling sixteen engagements.

Edith Evans, mezzo-soprano of the New York City Opera, was re-engaged for the Havana Opera Festival and also sang with the Buffalo Philharmonic. She is engaged for two performances of *Cavalleria Rusticana* with the Kansas City Philharmonic.

Margery Mayer, contralto of the New York City Opera, will sing *Carmen* with the Pacific Opera Company (Continued on page 170)



Maurice Seymour

David Libidins

### David Libidins

At this writing, all bookings for Vladimir Horowitz for the 1953-54 season have been completed, with a number of cities on the waiting list for the 1954-55 and 1955-56 seasons.

Our recital department is constantly busy handling numerous recitals in Town Hall and Carnegie Hall.

Wanda Landowska, harpsichordist; Muriel Kerr, pianist; Ruth Possett, violinist; and Igor Youskevitch, who has just completed his first picture for Metro-Goldwyn-Mayer, *Invitation to the Dance*, will continue under our management for the coming season.

No addition to our artist's list is contemplated for the season 1953-54, but a very large expansion of bookings for leading Broadway shows is in progress.

During the past season our office made arrangements with Columbia Artists Management for bookings of *The Ballet Russe de Monte Carlo* Concert Company, and we expect to continue this co-operation for the coming season.



James Abresch

Norma Waldon

### Norma Waldon

Norma Waldon Associates, Inc., now in its fourth year, reports an expanded personnel and its busiest season to date. The office is directed by Norma Waldon and Janet Lauren, each a former musician, and this season the staff has been augmented by Ruth Hokanson, formerly with the University of Minnesota. Twelve tours throughout the country for the 1953-54 season have already been scheduled for its small roster, as well as extensive orchestral, concert and oratorio engagements. The Waldon office also operates the nationwide agency *Accompanists Unlimited*.

Leslie Chabay, tenor, appears this season with the Boston and Pittsburgh Symphonies, and will record Berlioz' *Romeo and Juliet* for RCA Victor with the former orchestra. He is soloist with the Bethlehem Bach Festival, the New York City Opera, and in numerous presentations of special interest, such as the Robert Shaw performance of the Janacek *Requiem* in New York this February. Mr. Chabay returns to Aspen this summer as tenor-in-residence. Last season, his appearances there under the baton of Josef Rosenstock included those in Britten's *Serenade for Tenor, Horn and Strings* and the world premiere of a Tchechreppin's opera *The Farmer and the Fairy*.

Maurice Wilk, violinist, returns to Europe for festival performances and his third successive concert tour this spring. His recording of the Robert McBride Violin Concerto has just

been released.

The New Art Wind Quintet will return to the Midwest for tour and will appear on major chamber-music series. This season, it listed appearances on such campuses as Princeton, Massachusetts Institute of Technology, Harvard, and the University of Kansas City. The quintet continues its series of premiere woodwind recordings for Classic Editions.

Robert McFerrin, baritone, the newest addition to the Waldon roster, sang leading roles in *Aida* and *Faust* in Chicago this past fall. Mr. McFerrin has been engaged for two tours next season, and will spend the spring concertizing in Europe.

Norman Farrow, bass-baritone, continues as soloist with the *Bach Aria*



James Abresch

Janet Lauren

Group, makes two appearances with Thomas Scherman's Little Orchestra Society, and will be soloist in many of the major Bach festivals, as well as in concerts.

David Bar-Illan, pianist, whose first American concert season is drawing to a close, will make his first series of appearances under the auspices of the University of Minnesota Concert and Lecture Service next season, and is scheduled to appear with orchestra in Minneapolis this coming summer, after returning to his native Israel, where concert, broadcast and orchestral engagements await him.

The Chanticleers, the Waldon concert male quartet, will appear in every part of the United States this coming year. Mercedes Silva-Telles, Brazilian pianist, and Lillian Moore, dance satirist, continue concert activities.

### Jack Adams

The Salzburg Marionettes, who made their debut in the United States under the management of Jack Adams & Company in 1951, returned to the United States for a second tour in the fall of 1952. They have made over 240 appearances this season, and will return for a coast-to-coast tour in the fall of 1953.

Fedora Barbieri, mezzo-soprano of the Metropolitan Opera, made her first appearances with the San Francisco Opera last fall.

Hilde Zadek, Israeli soprano of the Metropolitan, is a newcomer to the

Adams roster. She will return in 1953-54 for an extended engagement at the Metropolitan as well as a limited concert tour.

Ferruccio Tagliavini, tenor of the Metropolitan, sang 51 engagements in 4½ months in this third, sold-out tour under this management.

Ramon Vinay sang in the opening performances last summer of the Salzburg Festival and Bayreuth Festival. The Metropolitan tenor also sang at leading opera houses in Milan, Naples, Rome, Lisbon, and his native Chile.

Frank Guarrera, baritone, appeared with the San Francisco Opera and Metropolitan and completed a tour of the United States.

Paul Schoeffler, bass-baritone of the Metropolitan, appeared in opera at the Metropolitan as well as in Germany, Austria, and Italy.

Eunice Podis, American pianist and former winner of the National Federation of Music Club's biennial contest, has been heard this season as soloist with the Cleveland Orchestra and at universities and clubs throughout the country.

In 1953-54 the Adams management will bring to America for debut appearances here Sena Jurinac, noted European lyric soprano, and Dolores Wilson, young American coloratura soprano, who has been singing in opera in Italy for the past three years.

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## Two Recent Experiments In Opera Assessed

(Continued from page 92)

see it in the privacy of their television rooms without any charge. The reports filtering in from these cities indicated approximately 70% average sale of capacity, and what is more discouraging, not more than 50% artistic satisfaction.

Let us analyze the artistic results and aims. Radio broadcasting since its beginnings in the early twenties has expanded and improved to an amazing degree. AM, FM, and short wave, receiving sets, transmission lines, broadcasting studios, acoustical properties, every element entering into the art and science of radio has been exploited and improved in the 30 years of its existence. But it has never been suggested that a broadcast be transmitted to a number of theatres or studios and admissions charged. Whether the American system of commercial advertising or the British system of securing the revenue from taxation has been adopted and adhered to, the radio product itself remained largely entertainment for home consumption. There have been exceptions, of course, in the case of national or international events, such as elections, United Nations meetings and coronations.

Music or any other type of entertainment, even in the case of such expensive undertakings as the Metropolitan Opera or Toscanini broadcasts have remained almost entirely home events to be listened to free of charge or for the price of an annual tax on the receiving set. Television, on the other hand, though still in a somewhat experimental stage and still broadening its base of wide dispensation, immediately created the idea that a program could be televised from a central point into a dispersed area of receiving stations. In other words, television immediately suggested the idea that it is nothing but a talking motion picture to be seen as produced or to be recorded for future viewing. The reason for this essential difference is obvious. I will not discuss the much larger cost of television as compared to radio broadcasting. The chief reason is the difference in required concentration. One can sit at home and listen to a musical program even of Toscanini or a Metropolitan Opera performance and do other things at the same time—play cards, do housework, read a book, converse. Not so with television. It is irritating to me to be invited to a friend's home to watch a television show and then be completely distracted by irrelevant talk, children's fidgeting, or some other commotion.

### Concentration and Auditoriums

But if concentration is necessary to enjoy a television program which lasts an hour or two or even longer, then such concentration is much more easily achieved in an auditorium where a person can share his pleasure or boredom, as the case may be, with other people. Thus, a television program becomes an ideal medium for broad dispersal over a large territory from a central point of origin. If it is a fight, or a wrestling match, or a baseball game, it makes very little difference whether the television program originates in a studio or in a theatre or in an arena; not so with music. The acoustical properties which prevail in the Metropolitan Opera House to satisfy an audience of some 3,400 (even if not perfect) are not the same as those required to project both sight

and sound into a number of microphones and cameras. It is for this reason that the experiment on Dec. 10 could not be more than about 50% successful. The most successful television programs given to date, musically speaking, have been the operas produced by Samuel Chotzinoff over NBC. The Metropolitan's television of a short version of *Fledermaus* on February 1 was successful because it was done under circumstances rehearsed and televised specifically for that purpose from a studio. I venture to say that if the program had been televised over a closed circuit instead of *Carmen* on Dec. 10, the audiences throughout the country would have had their money's worth.

### Pyramidal Income

When we analyze the financial aspects of this experiment, we come up with some rather curious observations. If a Saturday afternoon Metropolitan performance should be not only broadcast but also televised, the opera company would expect four payments for the performance, namely: the 3,400 patrons in the house would pay from two to eight dollars a seat, the Texas Company would pay a rather handsome fee (which, presumably is passed on to the consumer of gasoline and other Texaco products), the audiences of the country's theatres (if the television were over a closed circuit) would pay from one to about seven and a half dollars a seat, and the country's home listeners would be asked to subscribe a fund of one and a half million dollars to maintain the work of the Metropolitan. I have no quarrel with these measures except that they become somewhat pyramidal. In addition, we must remember that the government has forgiven admission taxes to the Metropolitan and similar institutions of an educational nature. For five years I have had the privilege of booking the spring tours of the Metropolitan Opera and I am familiar with the costs of Metropolitan operations. Since I also book many artists who are members of the company, I am also familiar with artists' fees. I don't think any amount of revenue will ever pay for operas and symphonic concerts and yet enable the performers to earn a decent livelihood. There must be a better way to finance these cultural institutions than resorting to multiple admission charges and periodic passing of the hat. Perhaps it is time that we advocated a tax on radio and television receiving sets. This need not eliminate commercial sponsorship, although it might reduce the irritating commercial to a minimum. If we estimate that this country has between forty and fifty million radio and television sets, a \$5 a year tax would produce enough money to support all radio and television programs of an educational and cultural nature, which cannot pay for themselves. I realize that we are already taxed to the hilt, but if I drive a car, I pay all kinds of taxes (recently even a use-tax in New York City), so why not pay also a tax for the pleasure of listening to highly desirable musical and educational programs, provided they are not commercially sponsored?

The second Metropolitan experiment, which took place on Dec. 27 was the much-heralded and much-touted production of *La Bohème* in English. Of course, opera in the vernacular is not a novelty in any country. To the best of my knowl-

edge, all operas in Russia are translated into the Russian language, and all operas in Germany are translated into the German language. There have been any number of operas translated into English for production in this country, but a tradition has persisted to give operas in their original languages. The exception has always been Russian opera because it was impossible to get enough singers here to sing in Russian. As long as the operas had to be translated, then it was a matter of indifference whether the opera was translated into Italian or French or German. Thus Boris Godunoff, Eugene Onegin, and Pique Dame have usually been given in this country in Italian—so was *The Snow Maiden*; perhaps some have been given in French.

The two greatest problems presented by the ambition to give opera in English are to secure an ideal translation and to find singers whose diction is so good that the English will be more intelligible than is the Italian, the French, or the German. There are certain operas which naturally lend themselves more to translation than others. Those are the operas that are filled with dialogue. It stands to reason, for instance, that Strauss's *Fledermaus* or Mozart's *Così Fan Tutte*, both of which abound in dialogue, could be more greatly enjoyed by the audience if the dialogue were intelligible. But it seems completely irrelevant whether *Tristan and Isolde*'s love duets are sung in German or in Turkish.

To me *La Bohème* in English was extremely disappointing. With all due respect to Howard Dietz's ability as a librettist and to his achievements on the Broadway stage, his translation of *La Bohème* was amateurish, and in some parts vulgar. I listened to the entire broadcast and can truthfully say that I could not understand more than ten percent of the spoken or sung words. If we are going to have opera in English and spend money on new productions and translations, then let the Metropolitan establish a school for diction. Or let the Metropolitan find translators who will be not only true to the original text, but adept at writing prose or verse which is so singable that even an artist with poor diction can be understood. It is a strange fact that our foreign artists enunciate the English words better than the native Americans. The best enunciator in the English version of *Così Fan Tutte* happened to be Lorenzo Alvary, a Hungarian.

### Operas Originally in English

It seems to me that instead of spending thousands of dollars on new productions of *Aida*, *La Bohème*, the Barber, *Carmen* (unless of course the scenery is falling to pieces), such money could be spent to better advantage by reviving operas originally written to English librettos, such as *The King's Henchmen*, Peter Ibbetson, even some of Victor Herbert's works. There is our own American composer, Vittorio Giannini, who has written two works to English librettos—one based on *The Scarlet Letter*, by Nathaniel Hawthorne, and the other recently produced in Cincinnati, based on *The Taming of the Shrew*. It is a sad commentary on our encouragement of native composers that Mr. Giannini's *The Scarlet Letter* was translated into German and produced in Hamburg, but has never seen the light in this country. I don't know how good the opera is—I am merely making the suggestion as an example. There is *The Dybbuk* which the New York City Opera produced with more than ordinary success. The Metropolitan, which is not handicapped by the limitations of the enterprising smaller company, might have achieved a wonderful production of this work.

Another idea which might merit attention is to offer a prize of \$10,000 to an American composer to

write an opera in English. We have no lack of such composers—there are Deems Taylor, Virgil Thomson, Menotti, Martinu, and others.

And how about abolishing the sale of librettos in the lobby of the Metropolitan Opera House? Mr. Bing has already taken a courageous step against the claque, which emboldens me to suggest that he give a thought to this outworn custom. Most of these librettos are written in stilted English and as far as the so-called "argument" or synopsis is concerned, there is no end to how much one can argue about it as an obsolete way of telling a story. Anyone who can understand the synopsis of *A Masked Ball* or *Otello*, or even a much simpler plot, must be a great philosopher or an avid reader of detective stories. It would be a relief to a great many opera-goers to read the synopses of the operas in the house-program written in simple and coherent English, instead of spending \$.75 or \$1.00 for a libretto he never has time to read, and which, if he does read it, causes him to become a little confused with the villain, the hero, the female menace and the heroine.

As a gesture to indicate my own belief in such measures, I want to cite the fact that among the new attractions that we are booking for next season is a small opera company under Boris Goldovsky's direction, which is presenting an English translation of Mozart's *La Finta Giardiniera*, redubbed *The Merry Masquerade*. Knowing Mr. Goldovsky as well as I do, I know that the translation is good and that the cast will be carefully selected not only for voices and histrionic ability, but also for diction, so that the audience will enjoy the dialogue as well as the music.

### S. Hurok

(Continued from page 94)

night *We Sing*, sang her first performances of *Così Fan Tutte* and *Der Rosenkavalier* at the Metropolitan and repeated her characterizations in *Rigoletto* and *Don Giovanni*. In addition to a number of television appearances the soprano is scheduled to make another movie for 20th Century-Fox during the coming summer.

Mario del Monaco, tenor, was heard in opera in Italy and made a movie on the life of Mascagni before appearing with the San Francisco Opera and the Metropolitan. Andres Segovia, guitarist, played extensively abroad, and Friedrich Gulda, pianist, performed both on the continent and in South America before undertaking their respective tours here.

William Steinberg, in his first season as conductor of the Pittsburgh Symphony, toured extensively with the orchestra. Mr. Steinberg filled guest assignments in Europe and Israel before beginning his current season.

Jerome Hines, bass, performed a long list of roles at the Metropolitan and made 35 recital and orchestral appearances. Lawrence Winters, baritone, was heard in his regular repertoire at the New York City Opera as well as in 23 concerts across the country and a series of television appearances in Mexico.

Rawn Spearman, tenor, made a Town Hall debut; Toshiya Eto, violinist, gave his second Carnegie Hall recital and made appearances with such organizations as the Kansas City Philharmonic. Elaine Malbin sang the title role in the Broadway musical, *My Darling Aida*.

Other busy Hurok artists this season were Richard Dyer-Bennet, tenor and guitarist, who presented his customary sold-out Town Hall recital in addition to his other activities; Franz Rupp, pianist; Moura Lympny, pianist; Lois Hunt, soprano; Stell Andersen, pianist; and Jeanne and Joanne Nettleton, duo-pianists.



## Columbia Lecture Bureau

The Columbia Lecture Bureau, Eastman Boomer, vice-president, offers a select group of unique musical attractions.

Anna Russell, concert comedienne, has given four Town Hall recitals within one year. She will give another on April 23. Miss Russell has been soloist at the Aspen and Brevard festivals, and with the Cincinnati, New Orleans, Toronto, and Charlotte symphonies. She is now making her second transcontinental tour. A third recording for Columbia Records will be added this spring to the two she has already made.

Piano Playhouse, heard on the ABC Network, will tour in October and November, 1953. This attraction includes Milton Cross, for many years weekly commentator on the Metropolitan Opera broadcasts; Grace Castagnetta, concert pianist; Ken Clarke, a protege of the late Mark Hellinger and an exponent of jazz; and a duo-piano team.

Helen Jepson appears in Helen Jepson's Opera Night Program and offers a new type of entertainment in which she portrays characters in three operas—Thais, Faust, and Manon. After piano overtures by her accompanist and her own outlines of the scenes, she sings arias from the operas.

Ethel Smith, organist, has concertized the last two seasons and has been soloist with the Boston, Dallas, New Orleans, Detroit, St. Louis, Indianapolis, Cleveland, and Buffalo symphonies. She has been engaged for concert courses throughout the country and in Europe and South America. Concert tours are arranged between her radio, TV, recording, and film commitments.

Wilfred Pelletier is available for lectures as well as for clinics, coaching, and master classes.

## Clarence Cramer

Clarence Cramer, of Chicago, has announced that Mishel Piasiro and the Longines Symphonette will begin another extended transcontinental tour of the United States and Canada next September. By an arrangement with Mr. Cramer, Columbia Artists Management is booking it for an eastern tour (to include the Canadian Maritimes) in February, March, and April, 1954.

Sinda Iberia, Spanish dancer, will make a transcontinental tour with two male dancers, a Spanish guitarist, and a pianist. Ruth Page, now working on a new ballet for the coronation festivities in London, will make appearances next season with Bentley Stone, two other male dancers, and a pianist.

Ida Krehm, pianist, appeared on the Distinguished Artist Series of the Canadian Network on Feb. 15, after which she left for Europe, where she will fill engagements in several cities until October.

The Pro Musica Trio of Chicago will give concerts in summer schools, in addition to filling winter engagements.

Elizabeth Humphrey, soprano; Bernard Izzo, baritone; and Ralph Dodds, pianist, are performing together this season in a program called *In Operetta Time*, which is devoted to solos and duets in a light vein. On March 21 and 22 Mr. Izzo will appear with the Indianapolis Symphony for the third successive season. He will sing with the Apollo Club and the Chicago Symphony on April 7.

The Serenaders Male Quartet, of radio and television, have sung nearly 100 concerts this season on short trips from Chicago.

Ralph Nielsen, Chicago tenor who has made 1,500 radio and television appearances, (including some 700 as soloist), is now concertizing with the



Eastman Boomer

George Givot, baritone, has long been known on the Broadway musical comedy stage as the Greek Ambassador of Good Will. In May, 1952, he made a Town Hall debut as a serious singer, and has devised a special program that permits him to use his monologues as well as his singing voice.

Jean Swetland and Joseph Scandur, soprano and baritone duo, present a joint recital, specially staged and costumed. Both have been seen on TV programs and in Broadway musical shows. Miss Swetland has been soloist with the Buffalo Philharmonic, New York Philharmonic-Symphony, and Little Orchestra Society of New York.

Jeannette La Bianca, coloratura soprano, came to the world's attention when at fifteen she made her debut as Rosina in *The Barber of Seville* at the Royal Opera House in Rome. She is now available for concerts, TV, and symphony orchestra appearances. This spring Miss La Bianca will sing in Town Hall. The soprano has appeared with the Buffalo Philharmonic and at the Cincinnati Summer Opera.

Marlinn String Trio as assisting artists.

Hortense Love, Negro soprano, will make her eighth transcontinental tour. Her program is to include her new musical sketch.

## Demeter Zachareff

Under the management of Demeter Zachareff, Roland Hayes is giving in Jordan Hall in Boston a series of three lieder recitals tracing the evolution of the art of song in Germany, France, England, Italy and other lands. The Zachareff Management, as it has for the past ten years, is now arranging a coast-to-coast tour, including Canada, for Mr. Hayes for the season 1953-54.

William Stevens, young Canadian pianist whose debut in Jordan Hall was acclaimed by critics as one of the most distinguished in recent seasons, is now under Mr. Zachareff's exclusive management. He will make a coast-to-coast tour during 1953-54.

Jean Madeira, contralto of the Metropolitan Opera, will be represented by Zachareff in the New England States. The Cambridge Festival Orchestra, with Daniel Pinkham as conductor and harpsichordist and Robert Brink as associate conductor and concertmaster, has made several appearances in New England. The Boston Oratorio Singers, a quartet of Boston vocalists, have appeared as soloists in many oratorios and in concerts as an ensemble. Oscar Henry, tenor who last June received his master's degree from Harvard University, and Reginald Boardman will make their second tour exclusively in colleges and universities this coming summer.

Ingrida and Karina Gutbergas, young Latvian duo-pianists who made their debut in Boston last year, have filled many engagements throughout New England and the Midwest. The young Boston baritone George Alfred Lowe is under this management.

## Wladimir Lubarsky

Nicola Rossi-Lemeni, bass, returned to the San Francisco Opera in 1952, appeared in Hollywood Bowl, and sang excerpts from Boris Godunoff with the San Francisco Symphony and for RCA Victor. He also appeared with the Portland Symphony and in recitals in Chicago and Boston. The bass made his debut at Covent Garden, London, on Dec. 27, in Boris



Wladimir Lubarsky

Godunoff. Mr. Lubarsky is bringing him again in 1953 for the San Francisco Opera and a concert tour.

Tullio Serafin returned to New York after many years and appeared at the New York City Center, then celebrated his Golden Jubilee at Carnegie Hall on Jan. 10, conducting an orchestra of 90. Many distinguished singers from the New York City Opera and the Metropolitan were soloists. Mr. Lubarsky will bring Mr. Serafin again for the City Center spring season and a season in Chicago. The tenor Roberto Turrini, and the soprano Anne McKnight, were introduced to the New York City Opera by Mr. Lubarsky.

The manager arranged a tour in Bogota, Colombia, where Jan Peerce, Nicola Moscona, Graciela Rivera, Bruno Landi, Uta Graf, Walter Fredericks, Salvatore Baccaloni, Marie Leone, Norma Andreotti, and Mario Russo appeared under Pietro Cimara and Thomas Mayer.

Endre Koreh, bass, made his debut at the Metropolitan Opera in January, 1953.

Mr. Lubarsky is booking European tours for the Yasnoff Sisters, duo-pianists, who will make their debut in London, and for Nicola Moscona, Herva Nelli, and Salvatore Baccaloni, as well as for the pianist Benedetti Michelangeli, who will appear in London's Festival Hall, and later in Israel. The chairman of the executive committee of the New York City Center of Music and Drama has authorized Mr. Lubarsky to book the New York City Opera for a European tour beginning in 1953. The manager is also organizing an opera tour in South America for next season, and negotiating with singers for the Chicago opera season.

Mr. Lubarsky also manages the following artists: Marie Leone, soprano, and Maria Russo, mezzo-soprano, who made tours with the Charles L. Wagner Opera company; Theodora Andrews, soprano, now on tour with a light opera company; Lois Ann Winter, who is appearing on television; Audrey Haveron, Lisa Barron, Betty Yonick, and Helen Greco, sopranos; Rose Marrone, mezzo-soprano; Alvin Edmundson and Louis Jepson, tenors; and Norman Treigle, bass.

## Wilfrid L. Davis

Looking forward to the coming season, Wilfrid L. Davis Associates offer a select number of artists and attractions to appeal to the high taste of the public. The management is presenting Vincenzina Franchini and Maria Martino, sopranos; Frances Comstock, mezzo-soprano; James Davis and Ernst Wolff, tenors; Yi-Kwei Sze, bass-baritone; Xenia Prochorowa



Wilfrid L. Davis

and Frank Sheridan, pianists; the Kroll Quartet; Valentina Oumansky, dancer; Tom Glazer, ballad singer. Special attractions include Vincenzina Franchini and Ernst Wolff, soprano and tenor duo; Tom Glazer and his Folks; John Melani, national accordion champion; and Ernst Wolff, conductor-pianist.

## A. Strok

A. Strok has resumed his pre-war activity in the Orient and has renewed his contract with the Asahi Press of Tokyo under whose auspices he is bringing leading artists to Japan. After an extensive, highly successful tour of Japan last spring, Helen Traubel was invited to return in the fall of 1952 for appearances in Tokyo, the Philippines and Hong Kong.

Under Mr. Strok's management is the American conductor Richard Korn, who led concerts of the NBC Symphony and the Buffalo Philharmonic during 1952, and will conduct in Europe during the coming season.

Mr. Strok has booked 105 dates during 1953 for Solomon, who is under his exclusive management for the United States, Canada, South America, and the Far East. The pianist's engagements include a four-month tour of the United States beginning in January, 1953; thirty concerts in Central and South America during May and June, and an extensive tour of Japan and the Far East during the fall of 1953.

## Thea Dispeker

Thea Dispeker starts her sixth year as an artists' representative.

She continues to handle the American and European activities of some outstanding members of the Metro-



Thea Dispeker

politan Opera Association. In addition, Miss Dispeker devotes herself to the development of the careers of young talent and building them up to a point where they are taken over by the major concert managements.

Miss Dispeker remains the General Manager of the Little Orchestra Society now in its sixth year. Its activities continue to expand and now include operas in concert form presented in Carnegie Hall.

Preparations are now being made for the fourth Casals Music Festival of which Miss Dispeker is executive secretary.



J. H. Meyer

### J. H. Meyer

J. H. Meyer Opera Management (Meyer Management Corporation) has suffered a severe loss through the untimely death of Paul Breisach whom it had represented for ten years, particularly as conductor of the San Francisco Opera Association and the Cincinnati Summer Opera Association.

Mr. Meyer reports the following activities of some of the artists under his management:

Tibor Kozma conducted the Metropolitan's *Fledermaus* tour and is now associate conductor of the Metropolitan Opera House.

Pietro Cimara, conductor, has rejoined the Metropolitan after two years' absence.

Laura Castellano, soprano, after the Metropolitan's *Fledermaus* tour, joined the company as a regular member.

Lucia Evangelista, soprano, has sung leading parts with the Cincinnati Summer Opera, the Philadelphia La Scala, and with other organizations.

Tomiko Kanazawa, soprano, sang *Madama Butterfly* with the Metropolitan on tour in Minneapolis, scoring an impressive success. She appeared for the third consecutive season with the Cincinnati Summer Opera, and also sang with the Philadelphia Civic Grand Opera, with the Baton Rouge Symphony and other groups. This spring, she will make another tour to Europe, with emphasis on Scandinavia.

Jeanette LaBianca, young coloratura soprano, appeared in two performances of *The Barber of Seville* with the Cincinnati Summer Opera and sang *Gilda* and *Lucia* in *Wilmington, Del.*, and in *Montreal*.

Lydia Ibarrondo, mezzo-soprano, appeared in numerous roles with the Cincinnati Summer Opera and sang the title role in the Charles Wagner production of *Carmen* last fall. At present, she is busy with the recording of a new set of Spanish and South American folksongs for Remington.

Bette Dubro, mezzo-soprano, won unanimous applause for her Broadway debut as *Jessica* (Amneris) in the production of *My Darlin' Aida*.

Two other mezzos, Lydia Edwards and Joyce Gill, sang in Cincinnati, with the Charles Wagner Opera, with the Connecticut Opera, and other organizations.

Gabor Carelli, tenor, is now in his second season with the Metropolitan. He also toured in San Salvador, appeared with the Minneapolis Symphony and has numerous other opera, operetta and concert appearances to his credit.

Ernest Lawrence, tenor, now making his home in Berkeley, Cal., was again engaged by the San Francisco Opera.

Costanzo Gero, tenor, sang with several opera companies in the East.

Edwin Dunning, baritone, will have the leading baritone part in the opera sequences of the new *Pinza* film, *Tonight We Sing* (Twentieth Century-

Fox), due for release soon. He had an extensive operetta season in Sacramento, Cal., is engaging in TV work in Los Angeles and sang at the San Antonio, Tex., Opera Festival.

Richard Torigi, baritone, is now in his third season with the New York City Center, singing leading parts. He also appeared with the Connecticut Opera, the Philadelphia LaScala, and other organizations.

William Wilderman will join the New York City Center this spring as leading bass. He scored a big success as *Rumford* (Ramfis) in the Broadway production of *My Darlin' Aida*. An extremely busy season has taken him to Cincinnati, for his third season; twice to New Orleans and to San Francisco for an appearance as *Mephistopheles* in *Faust*. He also appeared in *Montreal*, in *Hartford* and in other Eastern cities.

Valfrido Patacchi, bass, who is now teaching at Stephens College in Missouri, was unanimously acclaimed for his portrayal of the title role in Mozart's *The Marriage of Figaro*, with the Northwest Grand Opera Association, in Seattle, Tacoma, Olympia, and other cities.

Numerous other opera singers book their appearances through the J. H. Meyer office.

Meyer Management Corporation represents the Cincinnati Summer Opera; the Northwest Grand Opera Association, Seattle, Wash.; the Delaware Philharmonic-Symphony and Opera Company, Wilmington, Del., in New York, and is closely associated with the majority of the other opera companies in this country.

### Erminie Kahn

Erminie Kahn continues representation in the field of soloists, ensembles, and special artists for 1953-54. These include the Mozart Orchestra, under Robert Scholz, an ensemble of twelve strings, two oboes, two horns, in authentic repertoire, classic and modern. Helen Kwalwasser, young American violinist, continues as special Mozart concerto soloist with this group, whose current season has again extended its territory. Next season's tours will take the ensemble to Eastern Canada and the eastern United States. Miss Kahn also represents Robert Scholz for guest-conductor appearances.

Robert Goldsand, pianist, continues with this management, playing recital and orchestral engagements throughout the country. This season Mr. Goldsand recorded major works for Concert Hall Society, including the 27 etudes and *Herold Variations* by Chopin; sonatas by Chopin, Schubert and Schumann; Brahms-Paganini Variations; Rachmaninoff-Chopin Variations, and other works. His recent New York cycle of six Chopin concerts is followed this season by a special Chopin program in New York commemorating the composer's birthday, Feb. 22, and comes after a first-half-of-season Carnegie Hall recital.

The New York Wind Ensemble, comprising the New York Woodwind Quintet and the New York Brass Ensemble, in alternating and combined repertoire for these combinations, is booked by this management, as is the Stuyvesant String Quartet, continuing an extensive series of chamber-music recordings for Philharmonia.

Suzanne Bloch, lutenist, singer to the lute, player of virginals and recorders, extends her touring territory annually under pro musica, univers'v, and museum auspices. In New York recital this season Miss Bloch introduced a program of Music in Shakespeare's Time, which she has given for Shakespeare festivals in the East heretofore. She took part in the first TV Omnibus show, sponsored by the Ford Foundation, on Nov. 9, performing music at virginals and lute for Maxwell Anderson's *Trial of Anne Boleyn*. She is frequently heard on her own or special radio programs in New York and on tour.

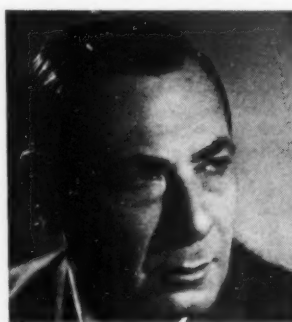
Helen Kwalwasser, who makes recital and orchestral appearances in addition to her solo appearances with the Mozart Orchestra, remains with this management, as does Henry Cowell, American composer-pianist, for lecture-recitals on various phases of contemporary music.

Rey de la Torre, Cuban-born classic guitarist, a newcomer to this management list, continues to extend through concert appearances and new record releases an enviable reputation in his field.

### M. P. Bichurin

M. P. Bichurin continues to promote the international careers of a select group of artists, arranging tours in Europe, Central America, and South America. Rudolf Firkusny is now in Europe where he has been filling a schedule of 22 engagements in January and February. Among the orchestras with which the pianist is appearing are the Concertgebouw, the London Philharmonic, the BBC Orchestra, the Pasdeloup Orchestra, and the Tonhalle Orchestra. He is also giving a number of recitals in Italy. This spring Mr. Firkusny will tour in Mexico, Venezuela, and Colombia, and in the summer he will play extensively in South America.

Ruggiero Ricci, who was chosen by the Annual Music Review in Buenos Aires as the best American artist to be heard there in 1951, will return to South America for a tour in July and August, 1953. The violinist is now giving concerts in Holland, Sweden, Norway, Finland, France, Spain, Portugal, and Italy. In Rome, he will appear with the St. Cecilia Orchestra in the first performance of a new con-



M. P. Bichurin

certo by Gail Kubik. Mr. Ricci is also booked for concerts in Mexico and Central America.

Fabien Sevitzky, whose first appearances with the State Orchestra in Buenos Aires last September made a deep impression on the public, has been re-engaged, through the efforts of Mr. Bichurin, for more concerts with the same organization this summer. He will also conduct the Municipal Orchestra in Buenos Aires and the Philharmonic in Montevideo.

Grant Johannesen, pianist, who was booked through the Bichurin office for 14 concerts in Argentina in 1952, is scheduled for a tour of Brazil, Argentina, Uruguay, Chile, and Peru in 1954.

Sari Biro, pianist, having played in Cuba, Puerto Rico, Brazil, and Mexico in 1952, is booked for an extensive tour of the United States during the 1953-54 season.

Iva Kittell, dance satirist, will return to South America this summer and will go to Israel, Italy, and Germany in 1954.

Among the American pianists Mr. Bichurin plans to represent in South America are Gary Graffman, Earl Wild, Abbey Simon, and Sylvia Zarembo. Franz Allers will be booked to conduct orchestral concerts in Buenos Aires, Maria Kurenko, soprano, is scheduled for a tour through

Cuba, Puerto Rico, and the Caribbean area in the 1953-54 season.

Mr. Bichurin has also arranged a United States tour for the Carib Singers in 1953 and a European tour for them in 1954.



Andrew Schulhof

### Andrew Schulhof

Andrew Schulhof continues his policy of managing a select group of important artists, devoting individual attention to all phases of their activities.

Ernest Ansermet, who took a sabbatical year to complete his book, is expected to return to the United States next season or this coming season for a limited guest-conducting tour.

Leopold Stokowski will return to Europe for a short tour for the third consecutive summer. In the United States, he will undertake guest appearances with various orchestras and he will engage in an increased amount of recording for RCA-Victor. In addition, he is making special plans for several contemporary music concerts in order to encourage young composers and to bring new works to the attention of the public.

Alexander Hilsberg will continue as musical director of the New Orleans Symphony, increasing his activities by giving a series of concerts for young people which will be broadcast and heard by over 600,000 children throughout Louisiana. During his limited free time he will appear as guest conductor with various orchestras here and abroad.

Rafael Kubelik will fulfill his postponed contractual obligations with the Concertgebouw Orchestra in Amsterdam and the BBC Orchestra in England. He will appear as guest conductor in the United States as frequently as his free time will permit.

Ellen Ballon, pianist, has been engaged for orchestral appearances this season and next and is following her Villa-Lobos and Chopin recordings with others. After a tour of this continent, she will fill engagements in Europe.

Ferenc Fricsay, conductor of the RIAS Orchestra in Berlin, who has achieved great successes all over Europe, especially during his appearance at the Twentieth Century Festival in Paris, is well known in this country through his numerous recordings. Plans are well advanced for guest appearances for him on this continent.

Sir Thomas Beecham does not plan to return to the United States for the coming season because of important commitments in England.

### Consolidated Concerts

Consolidated Concerts, headed by Charles E. Green, is booking for the 1953-54 season the following artists and attraction: Martha Graham; Jose Greco and his company of Spanish dancers; the Slavenska-Franklin Ballet and Alexandra Danilova; and Eva Le Gallienne in an Oscar Wilde recital.



# LEOPOLD MANNES GIMPEL SILVA TRIO

Piano Violin 'Cello

DESERET NEWS, Salt Lake City, Utah, Friday, March 21, 1953

## Trio Scores Hit at Granite Concert

By CONRAD B. HARRISON

of the instrumental gems of the Granite Arts Association series.

has three first class musicians who play beautifully and with

## String Trio Thrills Crowd

Granite Arts chamber music devotees reaped rich returns for

was most happily brought about. Another high point in the evening was the presentation of a

ance was the Mr. Mann gave their and sensitive Mozart so piano. List great claps

## Concert Audience Charmed by Trio at Manakiki Club

BY HERBERT ELWELL

## TRIO IS LAUDED FOR FINE WORK

Mannes-Gimpel-Silva's Chamber Music Wins Critic's Acclaim

## TRIO PLEASE IN CONCERT HERE

## Mannes Trio Excellent in Willoughby Concert

By ARTHUR LO

The players began with Mu were given with a fine quality of tone, and with ample justice

The Country Con... which Leonard S... musical director, r... yesterday after... Manakiki Country... by the Ma... is 148 Silva Trio. Leopold Mannes... of the... New York fami... the pianist of... A others are v... Mr. Silv... Gimpel and Cel... and both are highl... r violin who have... before.



AR S. VAN OLINBA

Mannes, pianist; Luigi... and Bronislav Gimpel... outstanding pur... chamber music, delight... audience at the Al... of History and Art... under the sponsorship... any Chamber Music

ing arrangement and... the members of the... in the best traditions... of instrumental... thoroughly in accord... shed custom when... salon music was... the larger medium... symphony orchestra.

is an excellent... enthusiasm he... that "Papa"... for the harpsi... and not for... gram re over... and 'cello

## Schumann Concert Trio Notable in Performance

By A. J. WANNER

The very essence of chamber music was given last night at the Schumann Memorial Divinity School by the Mannes-Gimpel-Silva Trio—Leopold Mannes, pianist; Bronislav Gimpel, violinist; and Luigi Silva, cellist. There is nothing, one is inclined to feel, in the instrumental combination so richly enlivened as a trio which has the pianist as its basis. The kind of magnificent performance when the three inspirations of musicians of such caliber as those of the Mannes-Gimpel-Silva Trio are spelled out in beautiful results in fashion. Schumann, as an artist, was in the opinion of A. J. Hipkins, who speaks from personal experience and friendship, "an independent luminary, a reproduction of Schumann."

## Chamber Music Trio Wins Hearts of S. L. Audience

By Lowell Durham

The Mannes Gimpel Silva Trio brought an evening of sophisticated chamber music to a seat Thursday night in Granite High School auditorium. This trio of superb musicians, highly personal music, save for moments when the composer grinds away at the development process, it possesses all the suave refinements of this suave French master.

**RUBIN & WILFORD ARTISTS MANAGEMENT**  
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COLUMBIA and DECCA RECORDS





James Abresch  
Berenice Kazounoff

## Berenice Kazounoff

Berenice Kazounoff will present a fine list of artists for the new season.

The Vegh String Quartet of Munich will make its first American tour under Berenice Kazounoff's management, and the tour will be of six weeks duration, starting on Feb. 1, 1954. The quartet originates from Budapest, but it has made its home in Munich since the beginning of World War II. Its members are as follows: Sandor Vegh, first violin; Sandor Zoldy, second violin; Georg Janzer, viola; and Paul Szabo, cello. It is already known in the United States through its recordings for London Decca, Deutsche Grammophon, and Les Disques Français.

Miss Kazounoff will again present the Walden String Quartet, which is now in residence at the University of Illinois. It is the intention of this office to enlarge its list of chamber music attractions, and plans are now under way to add one or two other quartets.

Appleton and Field, duo-pianists, have just been signed by this management. Their coast-to-coast tours have included between 500 and 600 appearances, and in many instances they have been re-engaged, not only once, but twice and three times for consecutive seasons.

Ruthabel Richman, young Negro soprano, will be represented by Miss Kazounoff.

Suzanne der Derian, soprano, has been adding to her list of performances, and on March 5 she will sing in Beethoven's Ninth Symphony with the Detroit Symphony. She will also do two performances of Honegger's King David under the direction of Marshall Bartholomew, the first on March 15 at Yale University and the second at Connecticut College of March 22. In April, Miss Der Derian will fill a number of dates in the South in joint concert with Marcel Hubert, French cellist.

Carolyn Elder, pianist, who is now back in America after four years in Europe, gave a Town Hall concert on Dec. 11. Miss Elder will make a western tour during the 1953-54 season.

Enchanted Strings' season includes forty dates. It is an unusual attraction, presenting music for listeners of all tastes and backgrounds.

Richmond Gale, pianist, who will again play a Town Hall concert during the 1953-54 season, has appeared this season as soloist with the New York Philharmonic-Symphony and the Vermont Symphony. He has also participated in several chamber ensemble performances at Woodstock, New York.

Marcel Hubert, French cellist, will play a number of joint concerts with Suzanne der Derian. These two artists have been performing programs with great variety of content. Mr. Hubert will have a busy 1953-54 season.

Paul King, baritone, continues to fill oratorio and concert engagements. He is a member of the Oratorio Quartet, which also includes Beatrice Krebs, mezzo-contralto; Suzanne der

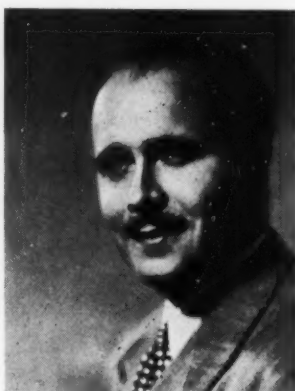
Derian, soprano; and John McCollum, tenor.

Miss Krebs, now a member of the New York City Opera Company, performed the Psalms of Ernest Bloch with the Little Orchestra Society. Her appearances also included re-engagements with the Atlanta Symphony and the Cathedral Choral Society in Washington, D. C., where she sang in Bach's B Minor Mass. Miss Krebs is touring in New England in February.

John McCollum, tenor, has filled many engagements this season, including five appearances in New York. He had three performances with the New York Philharmonic-Symphony in the part of Shuisky in Boris Goudonoff. He sang in Messiah with the New York Oratorio Society, and earlier in the season he did the part of Tito in La Clemenza di Tito with the Little Orchestra Society at Hunter College. He has been re-engaged by the Handel and Haydn Society in Boston for two performances of Messiah next season. On March 26 he will sing in Verdi's Requiem with the Buffalo Philharmonic.

Melvin Ritter, violinist, has played with the Reginald Kell Players, as well as in his own solo concerts. His season also included a two-week trip to Europe in the first concert unit sent to Europe by the USO. Mr. Ritter will return to Europe again in the spring.

The Walden Quartet's schedule for this season included appearances in the Contemporary Music Festival in Pittsburgh, with the New Friends of Music in New York, in the chamber music series at Columbia University, and in concerts at colleges and universities.



Blackstone  
Sherman Pitluck

## Sherman Pitluck

Sherman Pitluck Associates announces a continuation of its policy of handling only a few outstanding artists, and concentrating on developing their box-office appeal to its fullest potential.

Anna Maria Alberghetti, brought to this country in 1950 by Sherman Pitluck, will confine her activities to working for Paramount Pictures and will not fulfill concert engagements for the coming season.

John Corigliano, concertmaster of the New York Philharmonic-Symphony, will complete a busy season with appearances as soloist with orchestra and in concert in addition to his Philharmonic schedule.

Hilde Somer will be heard in over sixty concerts on tour as featured piano soloist with Arthur Fiedler and the Boston Pops Orchestra, besides filling individual concert engagements.

Janos Scholz has confined his major activities to filling European engagements this season, following his appearance at Tanglewood with Miklos Schwalb.

Miklos Schwalb enters a most active season, including an appearance as piano soloist with Charles Munch and the Boston Symphony on Feb. 22.

The tour of the Israel Folk Ballet has been postponed till next Fall to conform with a request by the Histadrut of Israel and various sponsoring organizations.

In the Career Division, inaugurated last season: Barton Frank, cellist, who has been on an extensive tour of the Midwest and West Coast, will begin a tour of the South in mid-February. Ronald Hodges, pianist, completed a tour in the Midwest.

Oriana, Spanish dancer introduced at the New York City Center, will be presented in an extended tour next season.

Rosalind Phillips, soprano, has appeared as soloist with orchestra and in concert engagements.

Jeannette Haien, pianist and pupil of the late Artur Schnabel, has just been added to the Pitluck roster of artists.



James Abresch  
Alfred Rossin

## National Music League

Anna C. Molyneux, managing director, and Alfred A. Rossin, booking director, report that once again the National Music League, America's only non-profit, co-operative concert management for young artists, has topped its previous records during the 1952-53 season and looks forward to an even greater year in 1953-54. The League continued its exchange-of-artists program with the Jeunesses Musicales de France, bringing over in January, 1953, the eighteen-year-old French pianist, Philippe Entremont, for a sold-out tour that included a Carnegie Hall appearance, while the pianist, Lilian Kallir, will tour France and North Africa in March 1953.

New artists chosen to be added to the League's roster at its spring auditions in 1952 were Shirlee Emmons, soprano; Joyce Flissler, violinist; and William McGrath, tenor.

The following artists are also on the League's list: sopranos: Sara Carter, Helen Clayton and Angelene Collins; mezzo-soprano: Grace Hoffman; contralto: Sandra Warfield; tenors: Lawrence Avery and Harold Borden; bass-baritone: Lee Cass; violinists: Esther Glazer and Sylvia Rosenberg; pianists: Lilian Kallir, Irene Rosenberg and James Wolfe.

Also booked by the League are: The Aeolian Trio (Carl Mosbacher, piano; Werner Torkanowsky, violin; Lorin Bernsohn, cello); The Hartt String Quartet (Bela Urban and Martin Katahn, violin; Robert Ridolfi, viola; Kermit Moore, cello); Sidney Harth and Teresa Testa, duo-violinists; and The Harp Trio (Cynthia Otis, harp; Thomas Benton, flute; Edward Bisha, cello).

## De Pace Associates

Artists under the management of De Pace Associates for the 1953-54 season include: Mary Curtis, Kathryn Blum, sopranos; John Alexander, Raoul Jobin, Giovanni Martinelli, Giacinto Prandelli, Henry Cordy,

Alessio De Paolis, tenors; Enzo Mascherini, Frank Valentino, Arthur Newman, baritones; John Lawler, Tomaso Cavada, basses; Armando Agnini, stage director.

De Pace Associates serve as personal representatives for Mario Del Monaco and Jan Peerce, tenors, under the management of Sol Hurok; Walter Fredericks, tenor, Robert Weede, baritone, Lorenzo Alvary and Norman Scott, basses, under the management of NCAC.

De Pace Associates continue as New York casting representative for the Pittsburgh Opera, Inc., and the Philadelphia La Scala Opera Company, as well as doing similar work with other prominent opera companies.

During the current season the Pittsburgh Opera, under the musical direction of Richard Karp and artistic direction of Armando Agnini, is presenting performances of Manon, with Licia Albanese and Eugene Conley; Carmen, with Claramae Turner, Walter Fredericks, and Walter Cassel; Tosca, with Dorothy Kirsten, David Poleri, and Cesare Bardelli; Otello, with Mario Del Monaco, Ellen Faulk, and Robert Weede; and Madama Butterfly, with Irma Gonzalez and William Horne.

The Philadelphia La Scala Opera is presenting its regular season of operas with Eleanor Steber, Herva Nelli, Jean Madeira, Lucia Evangelista, Giacinto Prandelli, Rudolf Petrak, Brian Sullivan, Robert Weede, Frank Guarrera, Richard Torigi, Norman Scott, and other artists.

## Celebrity Artists

The demand for group attractions seemed to accelerate rather than abate during the past year, according to Jeannette Ferreira and Franklyn Smith of Celebrity Artists Corporation.

"Whether we like it or not," Miss Ferreira says, "this particular trend seems to be with us for some time to come. As a result, Celebrity will be presenting from eight to ten group attractions next season."

"Television has undoubtedly influenced concert tastes, since it can be noted that wherever new areas are opened to video coverage, the demand for group attractions inevitably increases. It is our experience that television is also enlarging the concert audience."

"While only a mind reader could tell exactly what the majority of concert-goers want (excluding the purists who want their music straight), it is evident that during the year ahead the sugar-coating must be more in evidence than ever before. This demand for a more personal approach in concerts can hardly be ignored. While comparatively few artists can be experienced actors as well as musical performers, efforts by artists to establish closer rapport with audiences, to create the sort of intimacy projected from the video screen, seem very important."

"An interesting and encouraging contradiction to the demand for sugar-coated concert presentations is the fact that audiences are showing a better response to more serious programs when these are presented with a greater degree of warmth and personal projection."

## Charles L. Wagner

Charles L. Wagner's next opera presentation will be devoted to Verdi's *Il Trovatore*, which will be given in an entirely new production with chorus and a 26-piece orchestra. First produced by Mr. Wagner in 1946, *Il Trovatore* is being revived by him in response to many requests. The touring company will be available for ten weeks in the fall of 1953. All of the scenery and costumes in its production will be new.

**"Special praise to Zvi Zeitlin . . . unusually accomplished violin playing."**

*New York Times*

**"Brilliant! Wonderful performance."**

*New York Herald Tribune*

**"A most accomplished violinist with eminently musical sensibilities."**

*Boston Herald*

**"Real Gifts Revealed by Violinist . . . a young artist of real attainments."**

*Washington Post*

**"A treasurable experience . . . one of the greatest pieces of violin playing I have ever heard."**

*Calgary Albertan*

**"A violinist of exceptional talent . . . a tone as smooth as satin."**

*Montreal Star*

**"An animated fiery artist . . . his performance is exciting, warm and dazzling—his tone brilliant."**

*Salt Lake City Tribune*

**"Perfection . . . the impression on the audience was enormous."**

*Davar, Tel Aviv*

**"Zeitlin played magnificently . . ."**

*Egyptian Mail, Cairo*



**FIRST TRANSCONTINENTAL TOUR — U. S. A. and CANADA — 1953 - 54**

**RUBIN and WILFORD ARTISTS MANAGEMENT**  
DAVID W. RUBIN                      RONALD A. WILFORD

113 West 57th Street, New York 19, N. Y.





Horace J. Parmelee, vice-president of Columbia Artists

## Horace J. Parmelee

Horace J. Parmelee, a vice-president of Columbia Artists Management, Inc., has under his personal direction a widely diversified list of solo artists and musical attractions.

During 1953-54 he will present three new group attractions—the Becker Ensemble, the Pack Trio, and Ernest and Miles Mauney, twin duo-pianists.

The Becker Ensemble will offer a varied program of classic and popular works in original and often highly colored scoring for the combination of violin, piano, cello and flute, played by four solo artists, all young women—Mary Becker, violinist; Marcia Barbour, cellist; Barbara Elfenbein, pianist; and Ramona Dahlborg, flutist.

The Pack Trio offers the best-loved chamber-music works played by three young artists—Joseph Pach, violin; Carol Pack, piano; and Rowland Pack, cello. All are Canadians and were students together at the Royal Conservatory of Music in Toronto. While pursuing their individual careers, they have often joined forces for public appearances in many eastern Canadian cities. Their names are pronounced alike even though, it should be noted, Joseph Pach spells his differently.

Ernest and Miles Mauney, duo-pianists, are identical twins from the South, where they are well known. They have also made many appearances elsewhere. Next season they will make an extensive tour.

During 1952-53 Mr. Parmelee launched two solo artists and two vocal ensembles on national careers. These are Aldo Parisot, cellist; Theresa Green, soprano; The Song Masters, a new male quartet; and the Tucson Arizona Boys Chorus.

Aldo Parisot, from Brazil, had won renown in his native South America before coming here to complete his musical education in 1946. He has appeared as soloist with the New York Philharmonic-Symphony, and was formerly first cellist with the Pittsburgh Symphony, with which he was soloist under such conductors as Stokowski, De Sabata, Paray, and Bakaleinikoff. He made his New York recital debut at Town Hall in March, 1950. Last summer he appeared at Lewisohn Stadium and later gave his second New York recital at Town Hall. He also appeared with the Cincinnati Symphony and in numerous solo recitals.

The American soprano Theresa Green won the Marian Anderson Award, a John Hay Whitney Opportunity Fellowship, and the annual award of JUGG, Inc., an organization which sponsored her New York recital debut at Town Hall in 1950. Since then Miss Green has appeared with orchestra and in recital, and in a featured role in *My Darlin' Aida*. She will be available for concert, opera, radio and television engagements all of next season.

The Song Masters had a sold-out tour of 77 engagements this season,

opening in the Northeast, and covering the Midwest, New England, and eastern Canada as far north as Newfoundland. Currently the quartet is appearing in the South and on the eastern seaboard, ending this tour with a week's engagement in Puerto Rico. The Song Masters include John Pettersson and Jack Prigmore, tenors; Joseph Frederic, baritone; and Ivar Ivarson, bass, accompanied by the young American pianist, Helena Kaprielian.

From the Southwest came the Tucson Arizona Boys Chorus to appear in recital in New York's Town Hall, in other big cities, and on radio and television on their first trip East two seasons ago. Their current first national tour has a sold-out schedule of fifty engagements in nine weeks. The chorus is made up of approximately thirty boys, aged nine to sixteen, under the direction of Eduardo Caso, the founder. In concert dress or cowboy jeans, the boys sing classic music, carols, folk songs, Mexican novelties, and Western songs.

Solo artists who continue under Mr. Parmelee's direction include:

The lyric-dramatic soprano, Eileen Farrell, had a solidly-booked schedule of appearances with symphony orchestras and recital engagements. She opened her fall season with the first of three appearances on the Telephone Hour on Sept. 1. A highlight was an appearance as Isolde in a concert version of *Tristan und Isolde* with the Cincinnati Symphony under Thor Johnson. She will sing again on the Telephone Hour on March 30 and will resume touring in May. She will be available all of season 1953-54.

The young American contralto Carol Smith, who made her New York and Chicago recital debuts in the fall of 1951, had a 1952-53 season completely sold out with 71 engagements. She was soloist with the Chicago, Oklahoma State, Rockford, Detroit, Nashville, and New Haven symphonies; made three New York appearances with the Bach Aria Group; sang under Tullio Serafin in *Rigoletto* in Chicago; and gave recitals in such cities as Indianapolis, Louisville, Kansas City, and Detroit. She is also recording for RCA Victor as soloist with the Bach Aria Group and in the role of Lola in *Cavalleria Rusticana* in a cast headed by Zinka Milanov and Jussi Bjöerling.

John Carter, tenor, appeared at Hollywood Bowl and made a coast-to-coast tour, highlighted with appearances at the Redlands Bowl, in *Lakme* on the Chicago Theatre of the Air, on television with the Laclede Little Symphony, and, in April, with the San Francisco Symphony on the Standard Hour.

Louis Roney, tenor, began his 1952-53 season in June as soloist with the Mastersingers Male Chorus in Mansfield, Ohio, toured to the Coast in recital, and appeared with the symphony orchestras of Amarillo, Tampa, and Nashville. He sang Pinkerton in *Madama Butterfly* in concert form with the Oklahoma City Symphony and Cavaradossi in *Tosca* with the Fort Worth Civic Opera.

Donald Dickson, baritone, returned to his native Cleveland to sing with the orchestra on its summer series last July. He has been touring in recital and as soloist with orchestra and has made appearances on television this season. In April he will sing two performances of *La Traviata* with the Erie Philharmonic.

The young Latvian pianist Herman Godes, who made his first American tour last season, has over sixty engagements this year, including his American orchestral debut with the Long Beach (Calif.) Symphony. Next season Mr. Godes will make his New York recital debut in Town Hall.

Samuel Sorin, American pianist, had a well-booked tour across the continent. Last summer he appeared with the Cleveland Orchestra in the



Bruno Zirato, vice-president of Columbia Artists

Tchaikovsky Concerto, which he also performed with orchestra in New York. He will give a New York recital in the fall.

Mildred Dilling, harpist, pursued her busy international career with recitals in London and Paris and five broadcasts on the BBC and Radio France. In October she returned for her annual North American tour of over sixty engagements. She will play in Europe this summer.

Following their first tour as a concert duo in 1951-52, James de la Fuente, violinist, and Herbert Stessin, pianist, are currently filling a tour of over fifty engagements across the continent and back again. They are being booked for all 1953-54.

A busy dance group is that of Marina Svetlova and her assisting artists, with its diversified program of classical and modern numbers, serious and humorous, and Spanish dances. Fall and spring tours are solidly booked, with many re-engagements. In addition to touring with her own company, Miss Svetlova appeared at the Jacob's Pillow Dance Festival in the Berkshires last summer and made other guest appearances during the winter. The group will appear in Israel this spring, and from there it will go to India. On the return trip, Miss Svetlova has been invited to appear in Greece. The concert group consists of Miss Svetlova, a leading male dancer, a Spanish dancer and a concert pianist.

## Andre Mertens

(Continued from page 95)

Scala. Wilma Lipp, coloratura soprano, had her first success as the Queen of the Night in *The Magic Flute* at the Vienna State Opera. Since then she has appeared at the festivals in Salzburg, Bayreuth, Paris, and Milan.

The young Viennese pianist Paul Badura-Skoda made his first tour of Australia in the summer of 1952 and appeared for the first time in North America, in Toronto, on Nov. 1. He made his United States debut with the Cincinnati Symphony on Nov. 7 and during a heavily-booked tour played in New York's Town Hall in early January. He is scheduled to appear with the New York Philharmonic-Symphony in late February and is re-engaged for next season, when he will be here from Jan. 6 to April 6, 1954.

Three European artists will return next season. Irmgard Seefried, soprano of the Vienna State Opera, extended her second season here by a month to include three appearances with the New York Philharmonic-Symphony under Bruno Walter at the beginning of 1953. She also gave a recital at Hunter College in New York on Jan. 10. She plans a tour of Australia and more appearances at the Salzburg Festival before returning for the 1953-54 season. The Belgian violinist Arthur Grumiaux, also in his second season, added the New

York Philharmonic-Symphony to his list of orchestral engagements, played many recitals, and plans to return for February and March 1954. The French pianist Monique de la Bruchollerie returned in January for a three month tour of recitals and orchestral appearances.

William Warfield, baritone, made his operatic debut as Porgy in Gershwin's *Porgy and Bess* in Dallas and gave performances in Washington, Chicago, and Pittsburgh. He married Leontyne Price, the Bess of the production in September, after which they joined the company for more performances in Vienna, Berlin, and Paris. Mr. Warfield also gave lieder recitals in these three capitals, and after opening in London in December, returned to this country just before Christmas to fulfill four months of concert dates. He plans to rejoin the Porgy cast in New York as soon as possible, spend part of the summer in Hollywood making a film, sing Porgy in New York and in the fall resume his recital and orchestral activities in January 1954.

The following artists continue under the personal direction of Mr. Mertens in 1953-54.

Last summer Elena Nikolaidi, Greek contralto, made an extensive tour in Australia. During the course of her long fall and winter seasons here she is scheduled to sing Mahler's *Das Lied von der Erde* with both the Chicago Symphony and the New York Philharmonic-Symphony under Bruno Walter before joining the Metropolitan in the spring.

Cesare Siepi, bass, was again in the opening Metropolitan Opera production, singing the Abbot in *La Forza del Destino*. Among many appearances there this year, he sang his first Don Giovanni in December and will repeat this role at the Salzburg Festival this summer. His concert season extends from January through April 15, 1953.

Ljuba Welitch, soprano, has been busy with concert and operatic appearances abroad and recently sang Minnie in a revival of *The Girl of the Golden West*, at the Vienna Staatsoper. She comes here for concerts and recitals during March and April. Erica Morini, violinist, played at Ravinia Park, Lewisohn Stadium, and in the Casals Festival last summer. She made her annual appearance with the New York Philharmonic-Symphony on Dec. 13 and 14 in the Brahms Concerto and has been re-engaged for next season. Jennie Tourel, mezzo-soprano, sang *Das Lied von der Erde* at Ravinia and in October embarked on a list of recital and orchestral engagements which will extend well into April. Her Town Hall recital is planned for Feb. 27.

David Poleri, tenor, sang in the Jerome Kern program at Lewisohn Stadium in July and with the Connecticut Symphony in Fairfield in August. He opened his fall concert tour in Pasadena in October before rejoining the New York City Opera. He made a flying trip to Florence, Italy, to appear in *Pique Dame* during December. Returning here in January he embarked on the last lap of a four-month sold-out tour. Theodor Uppman, baritone, repeated his London and Paris performance in the title role of Britten's *Billy Budd* over NBC television. His fall tour extended from New Hampshire to California. In January he joined the Gershwin Concert Orchestra as soloist for its tour of 100 dates. James Pease sang four title baritone roles in the fall season of the New York City Opera: Figaro, Don Giovanni, Wozzeck, and Bluebeard (in the new production of Bluebeard's Castle by Bela Bartok.) He was soloist with the National Symphony and appeared in recitals before flying to Germany for performances with the Hamburg Opera. In April he will return for engagements with the

(Continued on page 116)





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## Judson, O'Neill and Judd

(Continued from page 95)  
made his debut, and will play with the orchestras in New York, Boston, Baltimore, Chicago, and St. Louis, as well as numerous recitals.

Historical significance is attached to the forthcoming tour of St. Paul's Cathedral Choir from Oct. 1 to Nov. 25, by special arrangement with the Cathedral and a committee here headed by Owen J. Roberts. The tour is a tribute to 28,000 Americans who lost their lives in Britain during the war, and for whom a special chapel has been dedicated in St. Paul's. The choir comprises thirty boys and eighteen adults.

Another visitor from outside our boundaries is the Winnipeg Ballet, which will tour six weeks in the spring of 1954. Founded by Gweneth Lloyd in 1938, this company of 26 prides itself on being indigenous. Betty Ferrally is ballet mistress. Two Canadian ballets are featured.

Four singers and two pianists are also new. Fedora Barbieri has appeared in each of the Bing seasons at the Metropolitan in leading contralto roles, including those in Don Carlo, Il Trovatore, La Gioconda, and Carmen. She also sang with the San Francisco Opera last fall.

Lois Marshall, who won the Naumburg Award and made her Town Hall debut on Dec. 2, was greeted with wide approval. The young soprano had sung extensively in her native Canada and had won several Canadian prizes. She was immediately signed by Mr. Judson, who plans a big tour for her.

Nancy Carr, soprano, came to attention through radio—the WGN Summer Theatre, and winter broadcasts, the Enchanted Hour and This Is Music. She has sung three consecutive seasons with Bruno Walter and the Chicago Symphony and also appeared in opera.

Kenneth Smith, bass-baritone, appeared with the Philadelphia Orchestra, the Minneapolis Symphony, and the Little Orchestra in two operas. His coming tour includes engagements with the Baltimore, Indianapolis, and Pittsburgh symphonies, and at the Bethlehem Bach Festival. He has sung more than a half-dozen roles with the NBC-TV opera.

Daniel Weyenberg, Dutch pianist, will make his debut with the New York Philharmonic-Symphony in November. He has played with famous Paris orchestras and toured through Europe. Vera Franceschi, pianist, recently broadcast with the New York Philharmonic-Symphony and gave a New York recital. She is the first American to win a degree from the Santa Cecilia Academy in Rome.

Stephen Kemalyan, baritone, has sung many times with the Standard Hour on the Pacific Coast, also appearing with orchestras there, in the Hollywood Bowl, and in films. Elaine Richepin, French pianist, has made only one appearance in the United States, flying here specially to play with the Philadelphia Orchestra. She will tour in 1953-54.

The Carolers—Penny Perry, soprano, and Jonathan Wilson, Leo Bernache, Russell Hammer, and Eric Carlson, with Roy Cooper as pianist—undertook a new type of program with orchestra when they sang carols, and other special Christmas music with the San Antonio Symphony. They also made their first records for MGM.

Among New York City Opera artists, Patricia Neway sang Iphigenia in Aulis at Aix-en-Provence and Tosca at the Paris Opera in 1952. She was a soloist at the 1952 Ann Arbor Festival. In 1953 the soprano appeared in her famous role in The Consul, in a concert performance with the Philadelphia Orchestra. Camilla Williams was chosen by Tullio Serafin for three major roles with him—

Aida, Madama Butterfly, and Mimi. She has sung with the opera five years. The soprano gave a Town Hall recital in 1952 and was busy with other recitals and orchestra dates. She also appears occasionally with Todd Duncan. Wesley Dalton, tenor, sang in La Bohème, La Traviata, and Don Giovanni, and appeared at the Dallas State Fair in The Student Prince in the summer of 1952, as well as in recital on tour.

David Lloyd is constantly in demand by conductors for new and difficult works as well as the standard repertoire. The tenor sang at the City Center, the New Orleans Opera, Ravinia, and Tanglewood, and at the Brandeis Festival, as well as with orchestras in New York, Philadelphia, San Antonio, Detroit, Baltimore, Tulsa, Colorado Springs, and Minneapolis. He was soloist in the only New York appearance of the Boyd Neel Orchestra and has given innumerable recitals, some with his wife Maria, violinist.

The Men of Song—John Campbell, Alfred Kunz, Roger White, and Edmond Karlsrud, with Charles Touchette as pianist—toured from September to late April. In California alone they sang over fifteen concerts. Many appearances were joint recitals with Charles Kullman.

On the soprano roster, Barbara Gibson has sung with Toscanini in Orfeo, and repeated her Telephone Hour engagements. Next season she will sing with the San Francisco Opera. Dorothy Dow returned from Glyndebourne and La Scala to sing the featured role in Milhaud's Christophe Colomb with the New York Philharmonic-Symphony and Bluebeard's Castle with the Minneapolis Symphony. As a regular member of La Scala, she sang her first Gioconda recently; she will return to Glyndebourne to sing Ariadne. Polyna Stoska recently filled a return engagement in Berlin, singing Leonora in La Forza del Destino with the Vienna Opera at the International Festival. She will again tour in this country, as will Chloe Owen, who has been appearing in recital and oratorio. Miss Owen makes her European debut in April.

Jane Hobson, mezzo-soprano, sang with Mitropoulos in Monteverdi's Orfeo, and with Szell in Beethoven's Ninth Symphony, as well as appearing at Ravinia and in her own New York recital in 1952. Martha Lipton, mezzo-soprano of the Metropolitan Opera, continues her appearances there and gave a New York recital. In the summer she appeared often in Holland, and sang in Bluebeard's Castle with Dorati, in the festival. She has been re-engaged for this role in 1953. Janice Moudry, mezzo-soprano, after a New York recital last year, made a full tour, including appearances with the Worcester and Ann Arbor Festivals, and the orchestras in Cincinnati, Philadelphia, and Minneapolis.

Andrew McKinley, tenor, sang in the Berlioz Requiem at Tanglewood in 1952, and appeared three times in NBC-TV opera. He also sang in the Philadelphia Orchestra version of The Consul, and has a fully-booked tour.

Todd Duncan, baritone, returned to Scandinavia and toured from September to November. His tour of the United States is comprehensive, including joint engagements with Camilla Williams. Mac Morgan, baritone, sang with Boris Goldovsky's opera in Boston and Dartmouth, with the Toronto Symphony and Kansas City Philharmonic in concert versions of La Bohème and Pagliacci, and returned to Rochester for a recital. Michael Rhodes, baritone, prefaced a long concert tour by singing with the New York Philharmonic-Symphony in Boris Godounoff. Edwin Steffe, baritone, had a fully-booked tour in 1951-52, and again this season. He sang his seventh summer at the St. Louis Municipal Opera.

Nicole Henriot, French pianist, flew here to appear on the Telephone Hour



Ada Cooper, booking director, Judson, O'Neill and Judd

and at the Berkshire Festival last summer. Her fall tour opened in November and includes appearances with the orchestras in Boston, Los Angeles, St. Louis, San Francisco, and Houston. Lelia Gousseau, French pianist, made her debut with the New York Philharmonic-Symphony and has been re-engaged. She also appeared with the orchestras in Philadelphia, Boston, Washington, and Erie. Jesus Maria Sanroma, pianist, has recently returned to make his home in his native Puerto Rico, commuting to this country for recitals. He has been soloist in the Gershwin Festival tour.

Eugene Istomin, American pianist, spent part of the summer in Prades with Pablo Casals and then returned for a Lewisohn Stadium appearance. He played with the Philharmonic this winter, and has been re-engaged by it for next year. Eugene List, pianist, made a tour from one end of the country to the other, and went to Paris with his wife, Carroll Glenn, to play the premiere of a concerto composed specially for piano and violin by Manuel Rosenthal. Gary Graffman, pianist, followed a New York recital in October with a tour of many cities, and is also appearing with the Little Orchestra as soloist on its tour.

Jean Casadesus, young French pianist, appeared with the Denver Symphony and had a tour to the West Coast. He will be in Europe this summer with his family. Aldo Ciccolini, Italian pianist, made his third tour here in 1952-53, and played in the revival of Busoni's Concerto with Klemperer in Brussels. He will take a sabbatical leave of America for a season. Joseph Battista, American pianist, followed a return to South America in the summer of 1952 with a full recital tour of this country. Menahem Pressler, Israeli pianist, introduced the Jacobi concerto with the Indianapolis Symphony in November, and returned to Israel for a brief, mid-winter tour. He will be here next season. John Knight, Canadian pianist, continues to carry his musical message of good will from coast to coast in 1952-53.

Whittemore and Lowe, duo-pianists, have been busy with TV and a tour that began in January and lasts till May. They recorded several new works for RCA Victor, and their Two Grand album was re-issued on LP. Next season brings another engagement with the New York Philharmonic.

The Philharmonic Piano Quartet—Ada Kopetz, Bertha Melnik, John Scales, and Robert Emmett, had over fifty engagements, several with orchestra.

Michael Rabin, seventeen-year-old violinist, toured Australia in 1952, returning via Honolulu. He has played on the Telephone Hour almost a dozen times since his debut in 1950. Ossen Renardy, violinist, has appeared on TV, and in orchestra and recital engagements, among them the San Francisco Symphony in February, 1953, and the Standard Hour. Camilla Wicks, who made her first tour under this management, played at Grant Park this summer and appeared with

Bruno Walter and the New York Philharmonic-Symphony on Feb. 15. Dorothea Powers has fulfilled a big tour of recital and orchestra engagements, playing her new violin, the "Baltic" Guarnerius.

Leonard Rose, cellist, has had his second wide tour under this management, marked by many re-engagements, particularly with orchestras. He will re-appear with the New York Philharmonic-Symphony in 1953-54, among top orchestra engagements, and has a full schedule of recitals, chamber music appearances, radio and recording.

William Primrose, violist, who absented himself during the current season to play in Europe, will return, first to serve at the Aspen Festival, then for a full season of concert and orchestra appearances. His Columbia record of Berlioz' Harold in Italy with Beecham has been named a best-seller.

The Columbia Concert Trio—Ariana Bronne, violinist, Ardyth Alton, cellist, and Richard Gregor, pianist—made a coast-to-coast tour. The Rondoliers, a newly-formed male quartet composed of Lewis Brooks, bass, Carl Honzak, tenor, Thomas Head, baritone, and Robert Davis, tenor, will make appearances on tour with Charles Kullman.

## Community Concert Service

(Continued from page 93)  
recitals presented on this continent in one year than in all the rest of the world put together.

Community Concerts is one of the factors in this mushrooming musical scene. Here, the people have played a frontline role in the dissemination of music through the performances of the artists of their own selection, in their own auditoriums, under their own sponsorship. Perhaps no other segment of today's musical world follows so democratic a principle as is found in the Organized Audience Plan.

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The Danish National Orchestra of the State Radio accomplished much in this respect on its recent tour of this continent. Next season, Great Britain will send to North America its Choir of St. Paul's Cathedral of London, Germany its Stuttgart Chamber Orchestra, Austria the Vienna Academy Chorus, Finland the Helsinki University Chorus, and from France will come the Guard Republican Band of Paris to entertain American audiences from coast-to-coast. These music ambassadors, in their performances, are charged with the responsibility of communicating to our audiences the spiritual and cultural heritages that are characteristic and fundamental to these nations, just as American artists are so charged when they perform on foreign soil.

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(Continued on page 116)

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*Steinway Pianos*

## Andre Mertens

(Continued from page 110)

New York Philharmonic-Symphony, and the Toronto and Cincinnati orchestras. Leopold Simoneau, tenor, sang leading roles at Glyndebourne, the Edinburgh Festival, and at Aix-en-Provence. His fall season included two New York appearances with the Little Orchestra Society. He left then for Europe to appear at the Vienna Staatsoper, La Scala, and in Paris, where he will take part in the French premiere of Stravinsky's, *The Rake's Progress*. His next tour here will be in the spring of 1954. The coloratura soprano Pierrette Alarie sang concerts in the United States and Canada last fall, including a solo appearance with the Ottawa Philharmonic. Miss Alarie appeared in joint recitals with her husband, Mr. Simoneau. She will also appear with him at the Paris and La Scala operas.

From April until the first of December, 1952, the violinist Ricardo Odnoposoff had a long tour of Europe and Scandinavia, appearing as soloist with 25 orchestras. He also gave recitals in Western Germany, Italy, Norway, Sweden, and at the Sibelius Festival in Helsinki. In 1953 he will make a nationwide United States tour. Conchita Gaston, young Philippine soprano, was heard in several summer Latin-American programs. Her tour increased greatly this season and advance booking in 1953-54 points to a big season.

Jorge Bolet transported his Baldwin concert grand throughout the United States and Canada on a trailer to play seventy concerts, among them appearances as soloist with the San Francisco, Cincinnati, National, Sioux City, Shreveport, Austin, and University of Miami orchestras during 1952-53. Byron Janis followed summer engagements at Lewisohn Stadium and Ravinia Park with his first trip to Europe to appear eight times with the Brussels Philharmonic, five times with the Concertgebouw of Amsterdam and three with the Haarlem Philharmonic. He gave recitals in London and Milan. En route home he stopped for a return engagement with the Havana Philharmonic. His United States season included appearances with five orchestras as well as many recitals, and he made RCA Victor recordings. Constance Keene, the only young North American woman pianist represented by Mr. Mertens, appeared with the Tulsa Philharmonic and the University of Miami orchestra. In the spring she will begin the final half of her tour with an appearance with the Chicago Symphony. Marisa Regules, South American pianist, spent the summer touring her native continent and in the fall played twenty concerts in the eastern part of the United States. She is in Europe but will return in the spring for 25 concerts. Virginia Morley and Livingston Gearhart, duopianists, continue as members of the Fred Waring TV show cast. By special arrangement they were able to fill 45 concert dates during 1952-53.

The team of Spanish dancers, Rey and Gomez, spent the summer of 1952 in Europe and made a debut in Helsinki. After their return, they were seen again in the Persian Room in New York's Hotel Plaza. Winter and spring find them on an extended tour of sixty concerts through the West and Southwest.

John Sebastian, harmonica virtuoso, and Dorothy Jarnac, dance humorist made their first tour as a duo in the fall of 1952, followed by appearances in the Christmas show in the Cotillion Room of the Hotel Pierre. Mr. Sebastian continues in solo recitals and this year was soloist with the New York Philharmonic-Symphony, and the Cleveland, Buffalo, and Racine orchestras. He is currently heard in his own radio show for Coca-Cola over 32 stations.



F. C. Coppicus, consultant for Columbia Artists

## Coppicus, Schang and Brown

(Continued from page 95)

Miss Collins' commitments as prima ballerina of the Metropolitan Opera. The group will be available in New England, New York, Pennsylvania, and Ohio.

The Paganini Quartet, which will be in Europe in the fall, will resume its American tours in January, starting in California and proceeding east to New England. Its members are Henri Temianka, violin; Gustave Roessels, violin; Charles Foidart, viola; and Adolphe Frezin, cello.

The two-piano team of Vitya Vronsky and Victor Babin will be available for recitals and appearances with orchestra from Nov. 1 to Feb. 15. They will be in Aspen, Colorado, this summer, where Mr. Babin is director of the Aspen Institute of Music.

Rudolf Firkusny will make his sixth annual appearances with the New York Philharmonic-Symphony and Chicago orchestras next season. The pianist has also been re-engaged by the St. Louis, Kansas City, Philadelphia, Cleveland, and Atlanta orchestras.

Tosny Spivakovsky will be in America all season. The violinist will be heard both in recitals and as soloist with orchestras.

Szymon Goldberg, returning from Europe, will also be in America all next season. The violinist will be at the Aspen Festival in Colorado this summer.

Carol Brice, contralto, now completing a big tour, is already announced for several concerts next year.

Hazel Scott, pianist, will concertize next season as will Mario Braggiotti, who is now completing a tour of 45 dates.

Pianists new to the Coppicus, Schang, and Brown list are Samson Francois, French pianist, and Theodore Lettvin, young American, who made his Town Hall debut in January.

Mischa Elman will remain in the United States this summer and make appearances in outdoor concerts. He will make another transcontinental tour next season as recitalist and soloist with orchestras.

The young American violinist Carroll Glenn will make a solo tour and will also appear in a number of joint recitals with her husband, Eugene List, pianist.

Nan Merriman, American mezzo-soprano, will make her European operatic debut at the Glyndebourne Festival in England in July as Baba in Stravinsky's *The Rake's Progress*. Miss Merriman will also give concerts in France, Spain, and Italy. She is to return to the United States in September.

Sascha Gorodnitzki, pianist, who has just signed a contract with Capitol Records, will be in the United States all season for concerts.

Genevieve Warner, young soprano of the Metropolitan Opera, will be in Europe part of next season. She will be available here for summer dates. Vivian Della Chiesa will be in America all season for engagements. Conrad Thibault will likewise be available all season for recitals, radio, television, and appearances with orchestra.

## Community Concert Service

(Continued from page 112)

concerts are presented and for the cultural welfare of the nations as a whole. Olin Downes, of the New York Times, in a recent address at Community's anniversary celebration last December 1, describes Community's responsibility in the music scene and pays tribute to its work of making music a dramatically useful form of human communication:

"... they've been organizing everywhere so that more and more people not only patronize music, but become greatly more aware of it and more enthusiastic about it, and this constructive work, it seems to me, is something upon which you and the nation can pride yourselves, and something by which I, and all your audiences, greatly benefit because music is needed by humanity."

## Kurt Weinhold

(Continued from page 95)

Nadine Conner's current season, the biggest of her entire career, included singing Mimi in the Metropolitan's first English performance of *La Bohème*. The coming summer will see Miss Conner's first trip to Europe, where, besides filling professional engagements, she will prepare a new role for next year's Metropolitan season.

Igor Gorin's activities will include summer appearances, opera, television, and concert tours during the coming winter. A series of motion pictures for television use is being made with Mr. Gorin as star.

Having spent the last two summers abroad, Dorothy Maynor will concertize this summer at home and then go right into the regular season's activities. She sang at the inauguration of President Eisenhower.

Frances Yeend will devote the summer and fall seasons to opera and concert performances in Europe and will return to this country for a tour only after the first of the year.

The Polish pianist Witold Malczynski re-entered the American concert field, and he will return for another tour during the second half of the 1953-54 season.

Dorothy Wareskjold's comprehensive activities know no seasons. The San Francisco Opera, radio and television appearances, recitals, and performances with orchestra continue to keep her solidly booked.

Walter Cassel continues to sing with the New York City Opera and other opera and operetta companies across the nation, in addition to fulfilling recital engagements.

This spring, Frances Bible, mezzo-soprano, will be the star of the New York City Opera's first production of Rossini's *La Cenerentola*. She will also sing in the revival of *Der Rosenkavalier*.

Carolyn Long, soprano, is soloist with the Gershwin Festival during the larger part of this season, but she will again devote the coming season entirely to opera, orchestral, and recital performances.

Rose Bampton and Mona Paulee continue to be popular with concert audiences throughout the country. The pianist Ervin Laszlo's recent recitals in New York, Boston, and Chicago demonstrated his growth and maturity since his New York debut a few years

ago. Alfred and Herbert Teltschik, Texas two-piano team, and Gerhard Kander, Canadian violinist, are also on the upward path in their artistic achievements.

It is with pleasure that I announce the addition of Leonard Pennario, American pianist, and Roman Totenberg, violinist, to my list of artists for the coming year. The latter will appear not only in solo concerts, but also as head of his instrumental ensemble.

The Angelaires Harp Quintet was a novelty heard by concert audiences across the country, and the Canadian Bell Singers, headed by their conductor, Leslie Bell, made their first extended American concert tour. Both attractions are scheduled for tours during the coming season.

## NATS Holds Annual Meeting

BOSTON.—The National Association of Teachers of Singing held its eighth annual convention at the Sheraton-Plaza from Dec. 28 to 31. The organization, completing its ninth year in March, lists a membership of over 1,500, of which some 300 were in attendance at the meeting. The subject of the first of four symposia was Voice Therapy—studying the medical aspects of voice therapy, the initial clinical control of voice therapy and its results, and the principles of voice therapy as applied to the teaching of singing. An illustrative film, *Fundamentals of Voice Therapy*, was shown. Discussed in subsequent meetings were The Singer and Television—the special demands made on the singer by this medium; The Opera Workshop—the changing style in opera productions and its influence on the singer, and the business end of opera production; and What Makes Good Choral Singing—the elements necessary to this form of the musical art, the prerequisites for good choral singing, the establishment of an adequate technique, and rehearsal procedures.

During the vocal clinic, several young singers from Boston and vicinity were heard in the demonstration of teaching techniques. The free exchange of ideas characterized a session called Information Please.

On Dec. 28 all delegates to the convention were guests of the Boston chapter of the association at a New England supper. Toastmistress was Gertrude Tingley, president of the Boston chapter and chairman of the Boston committee on convention arrangements. Entertainment was provided by the Beacon Hill Bell Ringers.

The annual banquet took place on Dec. 30 in the ballroom of the Sheraton-Plaza. Speaker of the evening was Cyrus Durgin, music and drama critic for the *Boston Globe* and local correspondent for *MUSICAL AMERICA*. The first American performance of Scarlatti's *The Triumph of Honor*, or *The Rake's Reform*, presented by the opera workshop of Boston University, followed Mr. Durgin's address.

The present officers of the association are Walter Allen Stults, president; Carl Gutekunst, Helen Steen Huls, Alexander Grant, and Burton Garlinghouse, vice-presidents; E. Clifford Toren, secretary; Arthur Gerry, treasurer; and Grace Leslie, registrar. Homer G. Mowse is the retiring president.

## Bergman To Appear In Honegger Work

ROME.—Ingrid Bergman will appear in the non-singing title role of Honegger's *Jeanne d'Arc au Bûcher* when it is presented next winter at the San Carlo Opera in Naples. Roberto Rossellini, Miss Bergman's husband, will stage and direct the work.



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—WALTER TERRY, HERALD TRIBUNE

"'STREETCAR' LIVES AGAIN IN DANCE . . . An exciting double Christmas gift . . . the big news was the way the Slavenska-Franklin Ballet Company have taken a great play that became a great movie and given it a third and profounder life as a great ballet."  
—LOUIS BIANCOLLI, WORLD-TELEGRAM & SUN

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—ROBERT COLEMAN, MIRROR

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—LOUIS SHEAFFER, EAGLE

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## Strong Shows Musical Insight

### In His Day-to-Day Judgments

(Continued from page 5)

to have had a weakness for the imitative capabilities of his art; witness the barnyard and the spinning wheel and the fowling piece and the frogs and other animals in the Seasons; and the pigeons go forth in the Creation, but everybody feels them to be blemishes and puerilities. Making every allowance, however, for the secondary importance of quality of tone in musical science, there are no doubt wonderful effects to be produced hereafter by its cultivation and improvement. We are now far beyond any orchestra that Handel ever dreamed of. And there are sources of rich and beautiful tone quite unopened as yet for orchestral purposes such as the vibrations of glass and some of the metals—means yet to be tried for giving power and dignity in the bass analogous to that of an organ, and innumerable devices beside that nobody has thought of yet, that will carry us as far beyond him."

After this long spurt of theorizing, with its prophetic look into the future of orchestration, the young diarist caught himself short: "Profound and sagacious that. If I should read it over again, perhaps I might understand better. Scene at a Philharmonic Concert—A—n: 'Miss —, that was a nice overture, but did you ever hear Der Freischütz?' Accomplished Young Lady: 'I'm not quite sure. What has he written that's good?'"

#### Absurd Librettos

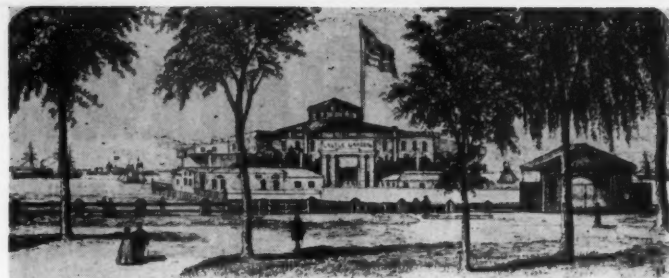
After hearing Haydn's *The Creation*, Strong wrote some comments on May 16, 1847, which contain valuable observations about the choice of texts for oratorios: "Heard the Creation Friday night—the first two parts that is—for after them the third always seems to be excessively flat. The solos were weak and wooden—the choruses and instrumentation not so bad as they might have been. I know the Seasons now better than when I last heard the Creation. However heretical the notion may be, I inclined to hold the former the greater production of the two. Pity the librettos of both are so absurd—composers don't know how important it is for them to have rational words for their music. Half the vitality of Handel's *Messiah*, half the pertinacity with which its severe repulsive heavy music (as people think it on first hearing) keeps its place and popularity is due to its unsurpassable text. Compare 'Comfort ye, comfort ye my people', 'For unto us a Child is born', 'Lift up your heads', the 'Hallelujah', 'He shall feed his flock like a shepherd,' etc., etc., through the whole oratorio, and the way in which words and music seem to give and receive beauty from each other and to become identified so

that you can hardly hear the words read even in church without feeling that they stand out from their context and possess a force and beauty above it all, and have an atmosphere of exquisite melody or sublime choral effect hanging around them, tho' one can't remember at the moment a single specific note of the music—compare them with 'On mighty pens was the eagle aloft', 'In verdure clad', 'Outrageous storms now awful arose', 'Awake the harp', and the rest of that trumpery."

#### Wailings and Whinnies

On Nov. 28, 1847, we have some rather severe strictures on piano concertos: "First Philharmonic last night very pleasant. Spohr's *Weihe der Töne* nicely played—much of it very pretty—and some of it very commonplace. Overtures to *Egmont* and the *Midsummer Night's Dream*—very good contrast. A concerto of Mendelssohn's for piano and orchestra by the infant phenomenon Mr. Hoffman, and some wailings and whinnies from Mrs. Horn, doubtless well meant but for all that not a bit entertaining, made up the rest of the programme. Concert not quite as crowded as usual, and very much less aristocratic but nevertheless a very pleasant transaction—except Mrs. Horn's two inflictions, and the first part of the Mendelssohn concerto, which I thought stupid.

"Why will people like Mendelssohn waste their time and impair their faculties by writing endless strings of unmeaning, insipid, wearisome instrumentation to show off and make somewhat endurable an equally insipid and senseless piece of sleight of hand playing for the piano or violin? I should think the absurdity of the transaction would strike the orchestra itself some time or other, and that while panting through some laborious piece of nonsense music, they would with one accord throw down their fiddles and flutes and say to



The exterior of Castle Garden, located at the Battery in New York City, as it appeared in 1850. The building was razed a few years ago

what purpose is all this vanity and vexation of spirit? Are we not making asses of ourselves, one and all of us?"

Strong seldom displayed affection or even toleration for the popular Italian operatic repertoire of his day. On Dec. 4, 1847, he writes: "The opera was *Beatrice di Tenda*. I found it stupid and silly and the poorest, weakest, shallowest and most wearisome production I ever was bored by; perhaps I did it injustice, but I think not—and I won't undergo the dose again. *Sonnambula* is to be brought out next week, and that's a different kind of thing. The house is pretty, and on Wednesday the afflicted audience was a large one. But it will break down and be finished within a year from this, unless I'm much mistaken."

#### Civil War Period

We now move ahead into the period of the Civil War. Strong was tremendously busy, serving on the Sanitary Commission whose work by patriotic citizens saved thousands of lives. During the war years he neglected his private interests in order to do everything he could to help the Union cause. But music remained a consoling factor in his life, and he never lost touch with it. On Nov. 8, 1862, he writes: "Tonight with E. to Philharmonic Concert at Irving Hall. Beethoven's Fourth Symphony, heard twice today, is very great. How we should glorify it, if he had never given us the C minor, the *Eroica*, and No. 7! Its strongest movement is the third, which is first rate. (The most lovely moving monologue in sentiment.) Fourth movement is brilliant and delightful but nothing more. The first is more charac-

teristic of its author. There are examples in it of a special faculty Beethoven enjoyed, viz. that of closing a musical phrase, a sentence, or paragraph (how hard it is to write intelligibly about music) with a conclusive sledgehammer blow by a couple of sharp cut and massive chords. Certainly, Beethoven's orchestral work differs from all other (Mozart's, Haydn's included) in that it possesses a virulence, intensity, emphasis, pungency, or something to be found nowhere else.

"Schubert's piano and orchestra *Fantasia* (Op. 15) was very good—the first of his instrumental productions that has seemed to me worthy to be ranked with his noble *Lieder*. Schumann's 'Descriptive Overture' to *Manfred* was bosh—nonsensical sound and fury, as worthless as the talk of a young dry-goods shop apprentice trying to be Byronic. Mendelssohn's *Violin Concerto* (Op. 64) by Mollenhauer was tolerable, and Hiller's concluding overture was subosh, and now I'll go to bed."

#### Familiar Cockroach

Donizetti would scarcely have felt flattered, could he have foreseen the entry of Dec. 3, 1862: "We went to the opera, *Favorita*. Donizetti's music is of low grade, but the old tunes of fourteen years ago are pleasant to hear, just as the newly arrived visitor at Willard's Hotel experiences an agreeable emotion when he has seen on his wash-stand the identical old cockroach whom he knew intimately and pursued in vain during his last preceding sojourn there. It is all very nice and pretty, but it differs in kind—to *toto genere*—from the music of Beethoven, Haydn, and Mozart in that it conveys no impression and expresses no emotions that cannot be defined at least approximately in words. Musical language begins where articulate speech stops. It undertakes to tell its audience something they cannot be told by words. In this undertaking Donizetti & Co. fail. Beethoven & Co. succeed. Look for instance at that fearful Allegretto of his Seventh Symphony. No created thing, in nature or art, speaks more clearly and intensely. It says what nobody ever heard, save from an orchestra playing that movement. But who could translate its meaning, whatever that may be, into prose or verse?"

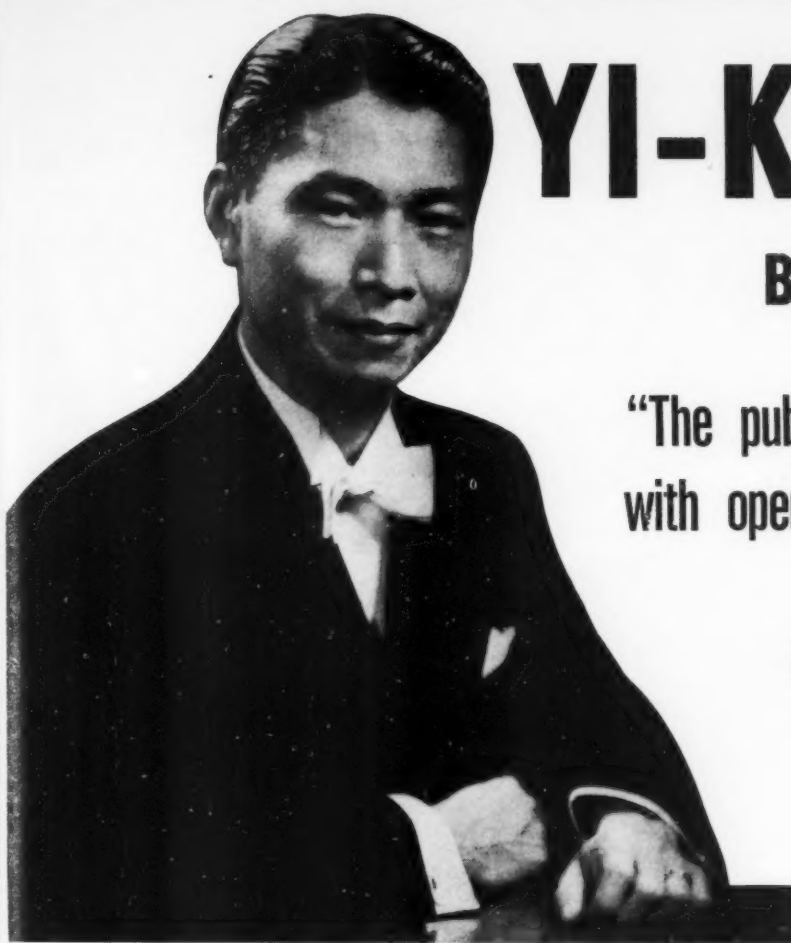
Strong had three sons: John Ruggles (1851); George Templeton, Jr. (1856), who became a composer; and Lewis Barton (1860). It is to the eldest of these that he refers in the following passage, written on Dec. 11, 1862:

(Continued on page 146)



Spring in the City—A drawing by Winslow Homer of a typical New York street scene in the middle of the nineteenth century





# YI-KWEI SZE

**Bass Baritone**

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Max de Schauensee—Philadelphia Evening Bulletin

"Dominating the production was the outstanding Mephistopheles of that extraordinary Chinese bass-baritone, Yi-Kwei Sze."

Sigmund Spaeth

## CONCERT

"Mr. Sze proved himself a highly accomplished vocalist with a powerful, expertly produced voice mellow, rich and firmly controlled throughout its wide and even scale."

New York Times

"Sze produced a big and beautiful voice. His effortless production, clear diction, and magnetic personality made all his interpretations delightful!"

S. A. Smith, Oregon Journal

## SYMPHONY

"Revealed a voice of clear lyric quality, controlled with ardent musicality. We hope to hear him soon again."

Irving Sablosky, Chicago Daily News

"One would like to hear Mr. Sze in recital after hearing the fine quality of tone and musicianly phrasing that marked his authoritative delivery of the opening recitative."

Theolinda C. Doris, Buffalo Evening News

## ORATORIO

"Yi-Kwei Sze has a superb bass voice. He is an admirable musician, showing intelligence, sensitivity and—rare in one Orient-born—a true instinct for Occidental music. He has been well taught and his diction, his form, his accurate technic which he showed in Handel's rapid measures was no less than splendid. D deservedly, he won a most cordial reception."

Cyrus Durgin, Boston Daily Globe

"That superb American-Chinese basso, Yi-Kwei Sze, was even better than last year when he left the vast audience breathless with astonishment. This amazing man obliterates thoughts of all other oratorio bassos."

Les Goates, Desert News, Salt Lake City

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*Baritone*

**Metropolitan Opera Association**

**San Francisco Opera Association**



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*Alfred Frankenstein, San Francisco Chronicle, October 5, 1952*

"Probably the best integrated performance of the evening was that of Frank Guarrera as Germont. Mr. Guarrera acted with great restraint and dignity, and his singing had the same characteristics. Fine phrasing and knowing where to stress the climaxes brought the singer a prolonged ovation after his capitally sung 'Di Provenza il mar'. We have not had a Germont with such clear and telling diction since the days of Giuseppe De Luca."

*Max de Schauensee, Evening Bulletin, Philadelphia, November 7, 1952*

"'I Pagliacci', brought us the new baritone, Frank Guarrera, as the most believable, consistent and effective Tonio I have ever had the pleasure of seeing and one of the best it has been my privilege to hear."

*Alfred Frankenstein, San Francisco Chronicle, October 18, 1952*

"Frank Guarrera, the Tonio of 'Pagliacci', sang the Prologue with power and sonority, and with effective mezza-voce subtleties."

*Howard Taubman, New York Times, February 4, 1953*



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COLUMBIA RECORDS

February, 1953

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## Piano-Duet Bach Arrangements

### Best When Adhering to Original

(Continued from page 10)  
to see what pitfalls to avoid.

For sheer perversity and unplayability, the Reger arrangements of Bach's Brandenburg Concertos for piano duet are unique. By crowding as much as possible into the left hand of the Primo Part, leaving the Secondo player with little or nothing to do, by writing thick tangles of intervals that no human being could execute smoothly, by inventing sundry crossing and emphases that look possible on paper but actually are not, he has made these works virtually impossible to enjoy in his version.

His arrangement of the Concerto No. 2, in F major, contains some especially annoying passages. Five measures after letter D in the first movement, for example, the Primo player has an impossible assignment for his left hand that could have been arranged in a perfectly easy way with a little help from the Secondo player, who is doing virtually nothing at this point but enjoying the agonies of his companion. Nor has Reger shown any imagination in his treatment of the clarino part in the third movement. At the end, he submerges it completely. Ten measures before letter E in this movement we have another of those passages that makes us wonder if Reger ever played these arrangements himself.

#### Good Arrangements Needed

The Brandenburg Concertos were arranged for two pianos far more sensibly and effectively by G. Krug, B. Todt, and the other worthy transcribers whose names appear so frequently in nineteenth-century editions. But these arrangements have long been out of print and are difficult to obtain. The writer of this article had to wait fifteen years to snatch up only two of them. Reger's duet arrangements crowded others out of the field. There is a real need for good duet and two-piano arrangements of the Brandenburg Concertos, made by a responsible musician and experienced transcriber. Gleichauf's arrangements of some of the best-known organ works, like Adolf Ruthardt's arrangements of the Handel organ concertos, are tasteful and satisfactory. The arrangements of the Handel organ concertos by Clement Loret for two pianos (or piano and organ) are also good.

An example of faithful and effective transcription in our own day is offered by Victor Babin's two-piano arrangements of Bach's trio sonatas for clavicembalo with two manuals and a pedal board. Where Mr. Babin has doubled voices he has always been careful to keep the texture clear. Where he has put in chords he has not added inappropriate harmonies, but merely filled out the sonority discreetly in the manner of a continuo with notes implicit in Bach's text. Occasionally he alters the distribution of a harmony, but never so as to obtrude or interfere with the clarity of the contrapuntal scheme. His treatment of the slow move-

ment of the C major Sonata is an excellent example of effects of scoring that in no way distort the text yet take advantage of the two-piano idiom. These arrangements are eminently playable, and they leave one free to enjoy the miracles of Bach's contrapuntal skill without being constantly annoyed by additions or "improvements."

The worthy and scholarly Josef Rheinberger remarked in the foreword to his two-piano arrangement of Bach's Goldberg Variations in 1883: "May this present piously faithful arrangement for two pianos help to make this treasure of true home music known and familiar to musicians and music-lovers." Alas for this protestation of pious faithfulness to the original! No sooner do we reach the first variation than Rheinberger begins to add counterpoints of his own. It is true that these additions are relatively discreet and reveal the hand of an expert craftsman. But, like Reger's thickenings, they do not belong. A really faithful two-piano transcription still remains to be made, and should be, for the Goldberg Variations are much more easily played on two keyboards. Many of them were written for two manuals, with the parts crossing.

Transcribers searching for contrasting treatments of the same material should compare the Mary Howe and Victor Babin two-piano arrangements of the familiar Bach recitative and air. Sheep may safely graze, with Percy Grainger's "free ramble" on the same aria, called Blithe Bells. Music for voice and instruments naturally leaves much more leeway for the arranger in the matter of spacing, distribution, and thickness of texture. Howe and Babin have adhered

fairly closely to the original; Grainger has composed a characteristic Grainger piece, based on Bach. Both treatments are perfectly legitimate. The danger is in falling between two stools. One should either respect the original text and be careful not to introduce foreign or stylistically inappropriate elements, or one should abandon all pretenses of faithfulness and write an original work merely using themes and other ideas of Bach. Indiscreet transcribers are continually holding up Bach himself as an example of an artist who did not hesitate to arrange his own works and those of others with the utmost freedom, sometimes carelessness. They forget that (1) Bach was a genius, and, like Handel, could touch nothing without adorning it in one way or another, and (2) Bach had instinctive taste about such matters, as his Vivaldi transcriptions reveal. He never degraded or cheapened anything he altered.

#### Tasteful Transcriptions

In recent years, a great deal of music by Bach and Handel has been transcribed for the concert and home two-piano repertoire and for educational purposes, either in two-piano or duet form. Many of these transcriptions reveal good taste and discretion. The arrangements of some of Bach's organ chorale preludes, other organ works, and excerpts from the cantatas by William Harris and Walter Emery are excellent. In them one encounters no striving after extraneous effects or needless thickening of texture. The Bach arrangements in the Oxford Two-Piano Series, edited by Ethel Bartlett and Rae Robertson, also reveal a gratifying level of taste, although some of them are a little freer than they need to be in harmonic treatment. Phyllis Tate's arrangement of Handel's Water Music for two pianos is a model of what can be done with easy but completely adequate transcriptions of the classic repertoire

for educational purposes. Miss Tate's arrangement of the March in D from the Anna Magdalena book, the Sarabande from the Fifth English Suite, and the Polonaise from the Anna Magdalena book as an easy two-piano suite is an example of much freer arrangement, tastefully done if open to some objections. Eric Steiner's Bach and Mozart transcriptions are also discreet, and educationally useful. There are, of course, many others, but I mention these as examples worthy of imitation.

The transcriptions of the classical chamber music and symphonic repertoire, mostly done in the nineteenth century, are generally satisfactory, because the arrangers neither wished nor needed to meddle with the texture. The duet arrangements of selected Haydn string quartets by Hugo Ulrich and Robert Wittmann, of Mendelssohn's piano quartets by Willy and Louis Thern, of Handel's concerti grossi by August Horn and S. Jadassohn, of Mozart's divertimenti by Ernst Naumann may be mentioned as examples of a task well done. In most cases, these transcribers have transferred the musical text to the piano keyboard with as little change as possible, merely spacing it so that it is easily playable.

#### Best Versions Avoid Liberties

Théodore Dubois, in his admirable duet version of Bach's The Well-Tempered Clavier, has merely distributed the original text between the Primo and Secondo players. The sole liberty he has allowed himself is an occasional doubling of the octave in the base, and this is always discreetly done where the harpsichordist would have coupled the bass in the same passage. Bernhard Friedrich Richter's duet arrangement of Bach's Orgelbüchlein, Bruno G. Seidlhofer's duet arrangement of Die Kunst der Fuge, both issued by the Neue Bachgesellschaft, are other models for the transcription of works in which the slightest addition to the contrapuntal texture would be inexcusable. Neither arranger has ventured anything beyond an occasional doubling of a voice where it does not distort the contrapuntal scheme.

One of the most beautiful two-piano transcriptions ever made is Debussy's arrangement of Schumann's Six Canonic Etudes for Pedal Piano. This is exemplary in every respect: spacing of voices, faithfulness to the contrapuntal scheme, balance of sonority, fine taste in treatment of harmonic detail, and instinct where to reinforce voices and where not to. Let the would-be transcriber make his own version of the Etude No. 5 and then check it with Debussy's. He will be amazed at the careful calculation in the seemingly casual way in which Debussy has doubled some notes on both keyboards and has not doubled others.

Other Debussy duet and two-piano arrangements reveal the same delicate ear for sonorous balance and economy of notes. In his duet version of Saint-Saëns' Caprice on Ballet Airs from Gluck's Alceste, Debussy has been careful not to thicken the bass part too much, always a temptation for the transcriber of piano solo works for piano duet. Debussy's two-

(Continued on page 172)

Zadel Skolovsky signs his NCAC contract for the 1953-54 season with Marks Levine, director of NCAC's Concert Division. The pianist is listed to appear with the Chicago Symphony, four times with the Toronto Symphony, and in recitals in New York and elsewhere. He is also recording for Columbia Records.



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#### BOSTON POST

NOVEMBER 24, 1952

#### JORDAN HALL

The usual adjective for a debut recital is "adequate"; seldom is a reviewer moved to describe such an occasion as "extraordinary." Yesterday's recital by William Stevens, a brilliant young Canadian pianist, before a moderately-sized but warmly-enthusiastic audience in Jordan Hall, however, was neither perfunctory nor placidly precise as debut recitals are too apt to be. This performance was not a polite introduction to a new musical personality but a stirring musical experience. It is often said of a new pianist that he plays like a Serkin or a Rubenstein; of Mr. Stevens, it may be said he plays with incomparable artistry — like Stevens.

The first group was a preclassical one listing items by Frescobaldi, Rossi and Graun. The Frescobaldi-Fugue in G minor revealed warm, articulate tone, the Rossi Andantino and Allegro possessed deft, swift arabesques, and Graun's Gigue demonstrated a fluent technique. Yet, never once did the flawless pianism obscure the overall musical values.

Mr. Stevens is one of the few contemporary pianists who has an understanding of the Romantic composers. Brahms' Intermezzo, op. 117, No. 2, and Rhapsody in G minor displayed a feeling for the melodic line which so frequently melts into the thick textured accompaniment. Chopin's Fantasia, op. 49, received impeccable phrasing.

In the two Rachmaninoff Preludes, op. 32, No. 10 and op. 23, No. 2, Mr. Stevens built his climaxes with a relentless orchestral logic. Violet Archer's Four Moods in the first Boston performance proved to be an entertaining neo-romantic composition. Each mood — humorous, meditative, declamatory and ecstatic — require one movement.

Mr. Stevens plays the piano with an unbelievably beautiful singing tone; his musical conceptions are mature and artistic; his technique is magnificent. Not least of his many sterling qualities is his engaging stage presence, quiet, friendly but firmly self-confident. Mr. Stevens is a winner in my book.

TUCKER KEISER.

# WILLIAM Stevens

**"Mr. Stevens' Boston debut in Jordan Hall was one of the most promising this reporter has witnessed in years . . . Good pianists are a dime a dozen. Good musicians who feel and interpret as well as perform, are rare. Mr. Stevens is one of the latter. . ."**

—John William Riley in the Boston Globe

**NOTE: In his annual appraisal of Boston's outstanding musical events Cyrus Durgin in the Sunday Globe (Dec. 28) included the name of William Stevens among the most brilliant recitalists of 1952.**

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#### THE BOSTON HERALD

#### William Stevens

William Stevens, pianist, was presented by Demeter Zachareff in Jordan Hall yesterday afternoon. The program: Fugue in G Minor, . . . Frescobaldi; Andantino and Allegro, . . . Rossi; Gigue, . . . Graun; Intermezzo, Op. 117, No. 2, . . . Brahms; Rhapsody in G Minor, . . . Brahms; Fantasia, Op. 49, . . . Chopin; Prelude, Op. 32, No. 10, . . . Rachmaninoff; Prelude, Op. 23, No. 2, . . . Rachmaninoff; L'Isle Juvenile, . . . Debussy; Four Moods, . . . Violet Archer; Hungarian Rhapsody, No. 6, . . . Liszt.

Once every few seasons a player will come to town unheralded and virtually unknown and proceed to give a concert ranking with the efforts of the finest artists of the day. There was only a small audience on hand to hear William Stevens, a young Canadian pianist, in Jordan Hall yesterday afternoon—but they heard such a recital, one of the most distinguished local debuts in recent seasons.

It was in every way a remarkable occasion, disclosing an extraordinary technical ability and a unique creative approach. Nothing is more common to the recital stage than technical command. Nothing is more uncommon than its combination with musicianship of the first order. Mr. Stevens revealed himself as the soundest of craftsmen, more than that, as a musician who is bound to make his mark in this generation of pianists.

The program he undertook was solid without being over-ambitious. His performance in the various styles was practically impeccable.

What matters is that Mr. Stevens created an experience of memorable vitality. The Brahms Rhapsody in G Minor was set forth as vividly as I have ever heard it, the veiled ecstasies of the work kept within the bounds of tempered masculinity. In the Chopin, his use of the sostenuto pedal brought forth the most poetic of effects. The Rachmaninoff prelude, one of the most demanding in the modern literature, was given a reading of headlong ebullience. To top it all off, he played the Liszt Hungarian Rhapsody No. 6 and made the old chestnut sizzle with color shadings that sounded like a Magyar orchestra in full cry.

In short, Mr. Stevens gave every work more than just what the dynamic markings demanded.

—R. S. T.

## Civic Organizations Co-operate

### To Sponsor Music Programs

(Continued from page 11)

Suburban Symphony, LaGrange, Ill. The Emmanuel Baptist Church of Brooklyn sponsors the Clinton Hill Symphony as a part of its nonsectarian community service program.

The Casper (Wyo.) *Tribune-Herald* underwrites a high percentage of the Casper Civic Symphony's operating costs. CIO Union Local 1096 of the Coolerator Corporation purchases Duluth Symphony concerts. The Dow Chemical Company, Midland, Mich., completely underwrites all costs of the Dow Symphony, including conductor's salary, purchases of needed instruments and sufficient string music so that each orchestra player has his own copy for each concert.

In Redding, Calif., the Adult Education Department, Shasta Junior College, and City Recreation Department pool resources to sponsor the Shasta Symphony. Junior Chamber of Commerce chapters sponsor the Florida State Symphony, Tallahassee; the Newport News (Va.) Symphony; junior orchestras in Oklahoma City and Philadelphia; and summer concerts by the New Haven (Conn.) Symphony. The Senior Chamber of Commerce has a hand in the Wilkesburg (Penna.) Symphony.

#### Community Groups Help

The Kiwanis Club assists the North Manchester (Ind.) Symphony. The Lions Club helps the Bangor (Me.) Symphony. Junior League chapters are assisting in costs of children's concerts played this year by the Jackson (Miss.) Symphony and Mobile (Ala.) Symphony. Women's clubs of the area underwrite all costs for the Kanawha Valley Youth Symphony in Charleston, W. Va. Parent-Teachers' Associations from all over the country turn up as co-sponsors of student concerts.

These hundreds of community orchestras offer the first large-scale opportunity to study what America is doing about cultural development. From present appearances, citizens in smaller cities are doing a great deal, with clear insight into the true meaning of "culture." These people are changing the American conception of "culture" from an occasional event to be purchased on a one-night stand basis to a daily participation in and living with the arts. Frequently, the thinking of lay boards in the smaller communities does not stop with concern about the symphony or other local music organizations, but many encompass planning and action for a well-balanced, co-ordinated development of music with the other arts.

Take Quincy, Ill., for instance—a city of 40,000 perched on the Mississippi River bluffs some 300 miles southwest of Chicago. Quincy is in Illinois's rich farm belt, known for its solid economy and staunch citizenry, but not generally thought of as a hotbed of arts enthusiasts. Yet, Quincy's

format for community cultural development is used as a model by many larger communities.

In 1947, five Quincy men and women—an attorney, two businessmen, and two professional musicians—decided that creative and interpretative arts could have strong roots in a small American city providing broad-based opportunities for participation were made available to citizens at large. They felt wise planning and thorough knowledge of local talents and interests were the key to the situation.

Today, Quincy boasts of its Society of Fine Arts, which encourages and assists a symphony orchestra, chamber-music ensemble, civic band, choral society, male chorus, girls' chorus, art club, photographic society, conservatory, historical society, college fine-arts department, and Sunday music recital club; a fine record collection in the public library and a delightful arts center, and several committees established for the purpose of developing other arts activities—all at a total annual cash outlay by the society of about \$3,000.

Through the efforts of this amazing organization and its member units, recognized American composers are annually commissioned to write new works for some specific Quincy music group, a fine collection of paintings is being developed, excellent concerts and exhibits are presented without admission fees, and the people of Quincy participate in the arts as an integral part of their everyday lives. A typical season includes thirty to forty music and fifteen to twenty art events—all presented without a single date conflict. The year's complete schedule of arts activities, including presentations of junior and senior high school groups, are co-ordinated each spring. Along in July, letters are sent to practically all Quincyans inviting them to attend the year's programs and to observe established dates of scheduled arts activities as they make plans within their own groups and clubs.

#### Cultural Activities Unified

The society began in 1947 by establishing six committees, each of which was charged with responsibility to "study and encourage the practise and appreciation of the art which shall be its subject"—committees on music; ballet and dance; painting, drawing, and photography; sculpture, fine arts, and ceramics; prose, poetry, and public speaking; dramatic arts.

Through the work of these six committees, together with a general co-ordinating committee, the activities of the previously existing seven Quincy arts groups were brought into focus. Conflicts and overlapping were eliminated. After careful study, the society felt there were definite gaps in Quincy's cultural life. Sub-committees went to work to bridge these gaps. Within five years and with assistance and encouragement from the society,

the symphony, band, choral groups, and chamber-music ensemble were formed. The Sunday Music Club and little theatre groups were brought back to life, and work continues on other arts groups still felt to be needed.

Many activities, including rehearsals, exhibitions, and recitals, take place at The Barn—a charming structure, originally a barn and carriage house on a spacious estate. The estate now is owned by the Quincy Park District, and the Fine Arts Society manages The Barn.

#### Typical Quincy Programs

"But what kind of music and art can the people of a relatively small Illinois city present and interest themselves in?" is the inevitable question of outsiders. Typical of Quincy's cultural fare is the following: During a three-day spring festival of chamber music, Quincy music lovers heard their own Chamber Music Ensemble play works by Prokofieff, Bloch, Milhaud, Moore, Mason, and Poulenc—including two works performed for the first time in the Midwest. A short time later, the Quincy Civic Band offered its Bach to Bop concert, and the Quincy Symphony played a concert of music by Purcell, Mozart, and Bartok. This concert was followed by a sponsored appearance of the University of Illinois Sinfonietta, with Georges Enesco as guest conductor and violin soloist.

Art events have included exhibits by Alice Mason, Chicago artist; Leonard Richmond, of London; special loan collections made available by the American Federation of Art, Museum of Modern Art in New York, Chicago Art Institute, Cincinnati Art Museum, Metropolitan Museum; an exhibition of original paintings and arts and crafts by local artists, and an art lecture series.

The intertwining of the various arts in Quincy is visually evident in the handsomely printed concert and art programs. All are designed by an artist and printed on beautiful stock, they would cost most communities more than is spent on Quincy's total arts season.

Each member group is encouraged to manage its own affairs within the society's master plan. As and when they can, the member groups become self-sustaining through their own efforts. The society, supported by community contributions, stands in the background, somewhat like a patient and fond parent, ready to advise and occasionally to give needed guidance or modest financial assistance when necessary.

Then there is Madison, the capital of Wisconsin and home of the University of Wisconsin, a city of 90,000—large enough to maintain a quasi-professional symphony if desired. But for 26 years Madison has preferred a different approach to its cultural growth, one that knits together the facilities of its fine vocational and adult school program and a modestly financed community agency known as the Madison Civic Music Association—sponsoring unit for both the civic symphony and civic chorus.

The supervisor of the Department of Music of the Vocational School (operated as a unit separate from grade and high schools

in the State of Wisconsin) also is musical director of the Civic Music Association and conducts both symphony and chorus. He is responsible to both institutions for linking vocational education with civic performances. Eighty-five vocalists sing in the chorus, and 75 instrumentalists play in the orchestra. Walter Heermann, former first cellist of the Cincinnati Symphony, is now Madison's music supervisor.

The program is financed from the city tax funds that support Wisconsin's Vocational Schools and the voluntary contributions that maintain the Civic Music Association, and it is under supervision of the State Board of Education.

Madison believes it best serves the cultural needs of its citizens by offering well-directed opportunities for voluntary participation in musical activities and free concerts to nonperformers, leaving the star system and performances by professional organizations to other interests.

#### Flint Series Began in 1917

Flint, Mich. (population 164,000), possesses one of the most widely based and oldest of co-ordinated music programs in the country. For 35 years, the public school system and the Flint Community Music Association (a local agency, not an organized concert series) have been partners in a citywide music program that offers a wide variety of music-making opportunities to citizens of all ages.

In 1917, efforts were made to start a symphony orchestra in Flint, and George Dart, manufacturer of one of the early automobiles, stated: "I'll help you if you will do it my way. The people of Flint must be permitted to participate." George Dart's way was adopted and has never been changed, because Flint citizens voiced their approval through continued support all these years.

"Music for everybody—everybody for music," is the slogan of the community's parent music organization. The association operates on about \$9,000 annually, raised in the Community Chest drive. Administrative costs and one-third of the salary of the city's musical director come from

(Continued on page 150)







**PRESENTS FOR THE NEW SEASON**

**INTRODUCING:**

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**CHRISTEL GOLTZ** dramatic soprano (Vienna State Opera)  
**MARGARETHE KLOSE** contralto (Berlin State Opera)  
**JOSEPH METTERNICH** lyric baritone (Vienna State Opera)  
**MARTHA MOEDL** Wagnerian soprano (Bayreuth Festival)  
**DR. GUENTHER RENNERT** producer and stage director (Hamburg State Opera)  
**HERMANN UHDE** dramatic baritone (Bayreuth Festival)

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\***REGINA RESNIK**

**Lyric Sopranos:** **SHIRLEY ROBBINS**  
**JEWEL JOHNSON** (new)

**Mezzo-Soprano:** **SALLY MOORE** (new)

**Coloratura:** **YOLANDA VASQUEZ** (new)

**Tenor:** **DAVID POLERI**

**Baritones:** \***SIGURD BJOERLING**  
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## Bartok Continued To Compose In Spite of Serious Illness

(Continued from page 25)

turned, I take fine walks in the woods and mountains—actually I climb the mountain (of course only with due caution). In March my weight was 87 pounds; now it is 105. I grow fat. I bulge. I explode. You will not recognize me.

With his renewed strength—to which he attributed his ability to complete the Koussevitzky commission "or vice versa"—Bartok wrote during his Asheville sojourn a Sonata for Solo Violin, commissioned by Menuhin and completed on March 14, 1944. This was the last original score he was to finish. In the same winter he also busied himself with arranging and writing out fair copies of 2,000 Walachian folksong texts...

During all this time he could learn nothing of his family in Hungary—his son Bela and his wife, his sister Elza and her family; nor of the many friends he had left there, the Kodalys and all the rest. Peter Bartok, having passed his regents' examinations in New York, remained there for a time, but in February 1944 enlisted in the United States Navy and was stationed in Panama, after a six months' training course. And the promise of continued improvement in Bartok's health was not fulfilled:

You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle. Of course, that lung-infection disappeared as mysteriously as it came. . . . There are, however—and almost continuously—some minor troubles which probably never can be completely cured and make a regular job or concertizing etc. impossible for me. So for instance, last April my spleen became rebellious. My Asheville doctor mistook it for a pleuresy. He would have quite gallantly treated me against it, but fortunately I had to come back to New York where the mistake was at once discovered, and my spleen punished by a rude X-ray treatment. Then it appeared there is a disorder in my blood-picture, so they poisoned me with arsenic. Shall I continue? I think better not.

A few weeks ago I said, "Tell me, doctor, exactly what my ailment is! Choose a nice Latin or Greek word and tell me." After a moment's hesitation he emitted: "Polycythemia." There we are again! Only, 2 years ago this meant too many red corpuscles, and now it means too many white ones.

### A Few Pupils Come

Even with these difficulties, Bartok felt that he could by exercising care still do some work at home, teaching; but there were only occasional pupils, some who had studied with him in Budapest and came to him for a few lessons when they were in New York: among them were Dorothy Parrish Domonkos and Agnes Butcher. The Bartoks' apartment—at 309 West 57th Street in New York, a few blocks from Carnegie Hall—was too small, but with the shortage of housing they felt fortunate to have found even these two rooms.

In November 1944, Menuhin

played the Sonata for Solo Violin in his New York recital. Bartok was present, and was brought to the stage to acknowledge the applause of an audience that filled the hall to overflowing. The critics had little good to say about the work. Olin Downes reported the enthusiasm of the audience, which "must have been rewarding to Mr. Bartok, who has had his share of the difficulties of the radical innovator"; but found the work itself "a test for the ears, the intelligence, the receptiveness of the most learned listener. . . . On initial acquaintance, we take none too kindly to the piece." But Bartok himself was of another opinion:

It was a wonderful performance. [The Sonata] has 4 movements and lasts ca. 20 minutes. I was afraid it is too long; imagine: listen to a single violin during 20 minutes. But it was quite all right, at least for me.

A few days later Bartok was present for another triumph: the first performance of the Concerto for Orchestra, which Koussevitzky and the Boston Symphony played on December 1 and 2.

We went there for the rehearsals and performances—after having obtained the grudgingly granted permission of my doctor for this trip. It was worth while, the performance was excellent. Koussevitzky is very enthusiastic about the piece, and says it is "the best orchestra piece of the last 25 years" (including the works of his idol Shostakovich!).

At the end of 1944, Bartok wrote to Mrs. Creel that he was assured of a "modest living" for the next three years. During that year he had received about \$1,400 in royalties and performance fees in the United States and Great Britain, as well as some other income; and he had just signed an agreement with Boosey and Hawkes which called for an advance of \$1,400 annually for the next three years in addition to income from sale

and performance. ASCAP was still assuming responsibility for medical expenses.

In December 1944, Ralph Hawkes commissioned a seventh string quartet from Bartok; the following February, at Hawkes's instigation, William Primrose asked him for a viola concerto. Bartok was reluctant to undertake the latter.

He showed no great enthusiasm [Primrose wrote]; rather he seemed doubtful as to the success of such an undertaking on his part. As he was anxious to get some idea of the technical capacity of the viola [as a solo instrument], we arranged that he should attend a performance of the Walton Viola Concerto which I was to give the following week. . . . Unfortunately he was too ill to attend this performance, but he listened to it over the air. . . .

### Suddenly Sought After

There was also a commission for a duo-piano concerto for Bartlett and Robertson; from almost complete obscurity, almost complete neglect on the part of performers, Bartok had suddenly become sought after. Had there been time, a whole series of major works was in prospect. But in March he became ill with pneumonia; thanks to recently-developed antibiotics, this was quickly conquered. Yehudi Menuhin invited the Bartoks to spend the summer in California, and Bartok, with his doctor's approval, gladly accepted, planning to leave New York in mid-June. Early in June, however, he had to write to Menuhin:

Regretfully I must tell you that we cannot come to California! I am not feeling very well, and—owing to a variety of things—now my wife has been ill for several weeks and has still not recovered. The whole thing is that we are afraid of such a long journey, which, especially now, would be attended by all kinds of inconvenience. I hardly know how to say how sorry I am. I had so many plans for music in connection with my sojourn there. Now these have turned to naught. . . . We must try next winter somewhere to talk about the final form of the Solo Sonata; the matter is not urgent. . . .

Instead of California, the Bartoks went back to Saranac Lake.

There at last they received news from Hungary. Zoltan and Emma Kodaly were well, though they had lost their home and possessions; Bartok's son Bela and his wife, and his sister Elza and her family, had escaped. Both copies of his thirteen years' work of folksong notation had survived, carefully hidden; his own household goods were almost unscathed. But the situation of the country itself was far from reassuring.

More harm—at least spiritually—was done by the extremely bad news about Hungary. Direct news did not arrive. . . . But there are regularly reprinted Budapest newspaper (each copy coming probably through the Russian embassy and reprinted in facsimile by a Hungarian language communist newspaper in N. Y.—There we read about Kodaly and other musicians, artists, who seem to be (comparatively) well. Dohnanyi is a "war-criminal"! However, so much damage has been done to the country that Heaven knows if and when it can again somehow recover. The Germans were beasts, but the Russians do not seem to be saints, too.

But the summer was not without its rewards. Peter Bartok was discharged from the Navy and returned to the United States in August, stopping in New York and then going on to Saranac Lake to be with his parents. And Bartok found pleasure in the out-of-doors, watching the "chickmucks" and calculating the number of vibrations per second of the wings of hummingbirds ("My result is about 90 or 100").

### His Last Works

As for the summer's composition, Bartok divided his waning energies between the Viola Concerto, intended for William Primrose, and a new—and uncommissioned—Piano Concerto. It had been many years since he had worked simultaneously on two major scores; now his desperate activity seems to have been prompted by a realization of the gravity of his illness. On September 8 he wrote to Primrose:

I am very glad to be able to tell you that your Viola Concerto is ready in draft, so that only the score has to be written, which means a purely mechanical work, so to speak. If nothing happens I can be through in 5 or 6 weeks, that is, I can send you a copy of the orchestral score in the second half of October, and a few weeks afterwards a copy (or if you wish more copies) of the piano score.

Many interesting problems arose in composing this work. The orchestration will be rather transparent, more transparent than in the Violin Concerto. Also the sombre, more masculine character of your instrument executed some influence on the general character of the work. The highest note I use is "A," but I exploit rather frequently the lower registers. It is conceived in a rather virtuosic style. Most probably some passages will prove to be uncomfortable or unplayable. These we will discuss later, according to your observations.

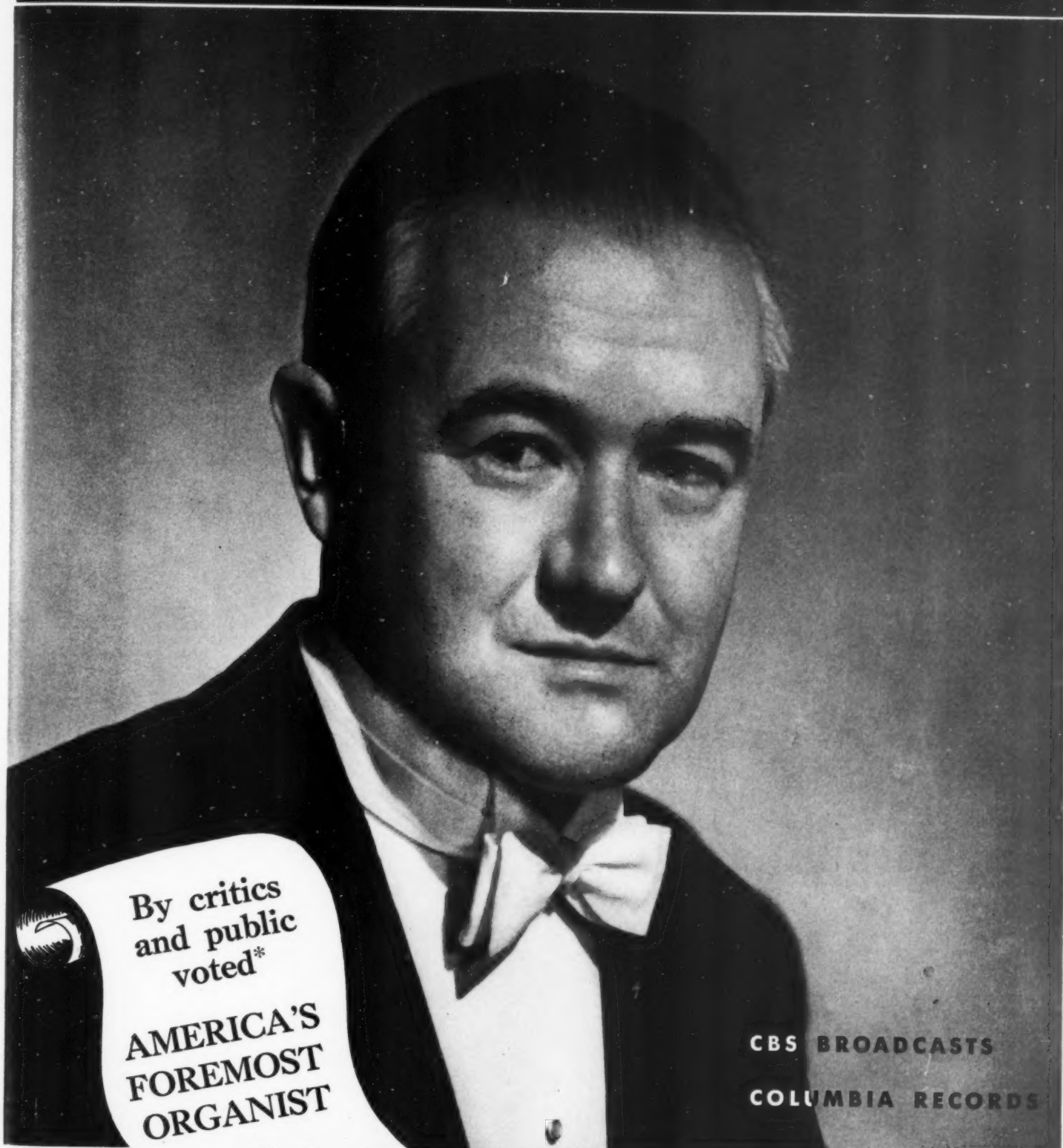
The Viola Concerto was destined to remain unfinished. When Tibor Serly saw him on the evening of September 21 Bartok was working on the orchestral score of the Third Piano Concerto; Peter Bartok had drawn the measure bars for him, and with the manuscript scattered over his bed he was struggling to fill in the last

(Continued on page 140)



LIKE FATHER  
Grant Johansen gives his young son a piano lesson in their home on Long Island

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## Twentieth-Century Opera Adopts

### Forms and Styles of the Past

(Continued from page 15)

reached the sacred halls of the Staatsoper. Then the storm of 1938 broke loose.

In the meantime, the representative work of the Viennese camerata had reached the stage, remaining a solitary outpost—Alban Berg's *Wozzeck* (1925). Berg was fifteen years older than Krenek. Just as a masterly stage performance of Hofmannsthal's *Elektra* inspired Strauss to compose his opera, so a performance of Büchner's play inspired Alban Berg to compose *Wozzeck*. He arranged the text himself, leaving out some scenes and combining others, making a three-act version of the play, with five scenes in each act. This symmetry is not accidental. It conforms with the principle enunciated by Krenek: "the utmost comprehensibility of structure." Berg, standing between Krenek and Strauss, was able to fulfill this demand. The old tonalities are practically abandoned, but the new tonal procedures create forms that, curiously enough, correspond to those of traditional music. The forms of the suite are clearly discernible in *Wozzeck*. That it intensifies the expressive power to contrast the new, five-tone scale with the old twelve-tone scale the composer knows perfectly well: the last orchestral interlude is in the key of D minor. This opera belongs to the most gripping creations in the whole literature.

#### The "Ariadne Style"

The Intermezzo vein of Richard Strauss, in which Krenek's Johnny triumphed, was overbid by Paul Hindemith's *Neues vom Tage* (1929). Hindemith went through a transformation between this work and *Mathis der Maler* (1934) similar to that of Krenek between Johnny and Karl V. The influence of *Mathis der Maler* is still felt. The Intermezzo style of opera now ends, and another, which I should like to term the Ariadne style, grows in influence. There are many passages in Hindemith's *Mathis der Maler* (for example *Tableau VI, Scene 2*) in which the figures change their significance before our eyes: Ursula becomes the martyr; the painter becomes St. Anthony. Only the opera can represent this irreality. Its roots are found in *Adrienne auf Naxos* (1912), in the transformation of the God of Death to Bacchus.

This new musical language strives for deeper significance. It was the privilege of another succession of masters to bring this significance forth, at the same time that the pointer of history was directed towards the Romanic countries. At 23, Darius Milhaud composed his *Les Choéphores*, as the second opera in his *Orestie*, and it was first performed in 1927. The resemblance to the old Camerata is so strong that the antique strophic form is retained, just as for Monteverdi each verse of the antique dialogue formed a complete musical phrase. In the dramatic climaxes the composer confines him-

self to the rhythm of the percussion instruments as accompaniment to the powerful declamation. From now on, antique drama seems to illuminate modern music drama. Erik Satie composed his *Socrate*. Arthur Honegger composed his *Antigone*, after a text by Jean Cocteau. Both masters achieved a significant greatness of form. In a scene from Honegger's *Judith*, for example, we are still within the walls when two women emerge from the darkness, and yet we are already in the tent of Holofernes! This peculiar power of music to bind together the basic qualities, anticipated by Wagner ("Thou seest, my son, time is transformed here into space"), is a strong force in the expansion of the modern music drama. Thus it was possible for Milhaud in 1930 to conceive his *Christophe Colomb* (after Claudel) as a mystery, binding all times and worlds.

The master who took the most decisive step of all was undoubtedly Igor Stravinsky. He determined to compose an opera in a dead language, an opera in which the performers were motionless. This demand reminds me strongly of that of Modest Moussorgsky that one might better open the Bible than fabricate the usual three-act libretto. The static principle enunciated in *Oedipus Rex* is the most drastic reversion of modern opera to tradition. If Alban Berg reverted to the suite of the eighteenth century, here is a reversion to the neighborhood of Handel and of the oratorio. This reversion of form has been carried by Carl Orff as far back as the Middle Ages. I think that the *Carmina burana* (1937) is the most successful conception of the new opera, Berg and Stravinsky expected. As the old original Camerata paid tribute to Aristotle, so the new one pays tribute to the

Latin students' and wanderers' songs of the thirteenth century.

Just as we can determine the location and course of travel of stars we have never seen, we can be sure that opera will explore farther into the Middle Ages. This has actually occurred in Cesar Bresgens' chamber opera, *Do Frayg Amors*, which is composed after songs by Oswald von Wolkenstein. If we pushed two centuries farther back, we would find ourselves again at the Antiphonal of Einsiedeln (twelfth century), which is actually a complete opera score, through-composed and containing indications of all entrances and parts.

We are dealing not with an historical trend but with the urge to search out the most powerful roots and impulses toward growth. It is no mere chance that several operas were composed about *Antigone* (Honegger and Orff) and about *Columbus* (Werner Egk and Milhaud). In the *Antigone* operas we find the repudiation of an epoch of interminable wars, in the *Columbus* operas we find the repudiation of senseless struggle for power. In this respect Strauss complements opera of the modern school. He strives to achieve the utmost refinements and most complicated effects of technique, while the other composers search out the original material of opera. Strauss's *Daphne* also has a battle as its subject, a battle between the gods Apollo and Dionysos. Mortals are consumed in this conflict, as Leukippos is, or else have to revert to nature, as the transformed heroine of the opera does.

People have reproached me for coarsening the idea of Hofmannsthal's *Danae*. But no one can go backwards into the past; no one can write a text as he would have written it thirty years ago. But Strauss demanded that Hofmannsthal's sketch be used. Everyone knows that it is extremely difficult to argue with a 75-year-old composer about the principles of his art. And when the composer happens to be a genius whom one reverences, it is impossible. Therefore I had to choose either to carry out

his wishes, precisely and self-denyingly, or to have no opera at all. Those who attack me so eloquently today are not aware that they only make me the prouder for having acted as I did. For there are very few people to whom a Richard Strauss has written at the end of his life: "Your devotion has been richly rewarded—I am happy."

Italian opera does not face the difficult problems of German and French opera. This is no accident but a part of the world plan of music. Verdi went on composing so much longer than Wagner, who was born at the same time, that his last works stand in a sort of noble relationship to those of his contemporary. In the shadow of Verdi, Puccini achieved a modest fame that filled the first quarter of the new century. From this constellation was continued the line of Italian opera, tending to follow tradition. Luigi Dallapiccola has pointed out that Monteverdi includes arias and passacaglias in his works whenever he thinks they are appropriate, without any fear of injuring the music drama. G. F. Malipero has expressed the same opinion: In Paris during the second empire big arias, duets, and trios were absolutely necessary. Across the border, Wagner was equally indispensable. The correct deduction from this fact is: Why should we not compose as we want to? Actually, neither Pizzetti nor Menotti, despite the novelty of their form, has renounced the pure musicality, the effective use of voices, the scenic effects, and the aria-like song of traditional Italian opera.

#### Opposition to Baroque

It is a very striking phenomenon that in the very places where the strongest representatives of the baroque and romantic opera worked—representatives of a tradition embracing Berlioz, Weber, Wagner, Pfitzner, and Strauss—the opposition and the escape into the world of antiquity was strongest. After the deaths of Pfitzner and Strauss, the baroque and romantic lines died out.

A further factor that will help the new opera to succeed is the cultivation of new territory in which it can develop. Some of the very best masters, compelled by the times, have worked in America. Opera is no longer a European monopoly as it was a hundred years ago. The interesting mutual influence that existed between Richard Strauss, a master of overwhelming significance, and the opera of his times has ceased, now that he, too, has become an historical figure. The masters of the new opera will have the task during the second half of our century of creating a new tradition rather than destroying the old one.

The materials available to them for this construction are vast in amount. The new opera has immeasurably strengthened our sense of rhythm. It has abandoned traditional tonality, but acquired a sense of tone itself. At the same time, the disappearance of melody spun over several measures has intensified our sense of the significance of the individual word. This is the meaning of the frequent parlando passages, of the strong rhythmic underlining, of the choruses and narrators.



KANSAS CITY PLANNERS

Walter Fritschy (left), recently appointed associate manager of the Kansas City Philharmonic, looks over the season's prospectus with Dale Thompson (center), president of the orchestra association, and Arthur Wisner, now serving his first year as manager of the orchestra. Mr. Fritschy, who has been a manager in Kansas City for major musical attractions for 46 years, will help in the plans to augment the orchestra's activities within a hundred-mile radius.



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# Behind the Iron Curtain

(Continued from page 20)  
our symphonists "had forgotten about the listener". Though a sick man, almost bedridden, Asafiev is a highly sensitive musical judge and he felt the growing alienation between our big symphonists and the People. The big four—or five—whose work was being boosted by the press . . . found themselves in a sort of privileged position: they were immune from criticism. . . . They became musical bureaucrats. Kowtowing critics described everything they wrote as works of genius. . . .

**Zhdanov:** Then they consider that if the People don't understand their music, it doesn't matter? So the People go their way, and the composers go their way; and, like two parallel lines, "never the twain shall meet". Is that right?

**Khrennikov:** Yes, I suppose so.  
**Khachaturian** (composer and vice-chairman of the Organizational Committee of Composers' Union): . . . I should like to answer the question you, Andrei Alexandrovich [Zhdanov] put to Khrennikov. Is it true that amongst some of us—I say some, not all—there is the pernicious idea that the artist marches ahead of his time and may not be appreciated by his contemporaries. Hence the attitude: "Well, never mind, they'll appreciate me in future." I must admit that these harmful, un-Soviet moods do exist among some of our composers. . . .

## "Soviet Music Leads World"

I regret that Zakharov should have chucked all our symphony music into one bin. In the West, symphonism ended with Mahler. Russian composers went their own way throughout the nineteenth and early twentieth centuries. . . . We are happy to think that among Soviet composers there are those who built a bridge between this classical Russian music and our music—notably a man like Miaskovsky. All the time we have been hearing that Soviet symphonic music holds the leading place in the world. Why then suddenly tell us that it has no achievements to its credit? . . .

Zakharov's statement greatly upset me. . . . You can't lump the whole of Shostakovich together. One mustn't forget about the fine work he has done. Have I stopped understanding what this is all about: or has Shostakovich really contributed nothing to Soviet symphonic art? It is absolutely vital to differentiate between good and bad. . . .

**Serebriakov** (Director of Leningrad Conservatory): . . . I am a supporter of the "Russian heritage" school of thought. . . . But I am afraid of one thing: if, as we are told today, we ought not to write complicated harmonies, we shall start writing in thirds and diminished sevenths. I fear some of our minor composers might choose that easy way. Musical language must be intelligible to the people, but it must not become primitive. . . .

**Shostakovich** (composer and

member of the Organizational Committee of Composers' Union): At this meeting many interesting ideas have been expressed. . . .

Comrade Zakharov was not very thoughtful in what he said about Soviet symphonies. It seems to me that he was not right, because there are many great achievements in our symphonic music; though there are also faults and failures, which should be pointed out. . . .

The C.C. has often pointed out what the "negative" sides were in the field of art and criticism; and now, I suppose, instructions will be given. From today's conference . . . we should derive many highly valuable decisions, so that our art should advance. . . .

**A. Goldenweiser** (professor at Moscow Conservatory) [exponent of Zhdanov line in the musical controversy]: Today I am tired of false notes. The music of our contemporary composers, big and small, violates that harmony which is dictated by natural hearing. The feeling that discords must be resolved has been lost. When I hear the clatter of false chords in some of our new symphonies and sonatas, I am horrified to feel that they are akin to the decadent ideology of the West—or even of Fascism—and not to the healthy nature of Russian, Soviet humanity. Unfortunately, one gets used to anything. . . . But we must get rid of this harmonic chaos and falseness. . . .

We must not, however, go to the other extreme; while abandoning chaotic harmonies, we must not slide down to technical pauperism. Some of our composers, supporters of simple, popular music . . . unfortunately don't know enough about counterpoint, harmony, thematic development, form, instrumentation. . . . We must be determined not to cater to cheap tastes.

**Gorodinsky** (music critic of *Komsomolskaya Pravda*): There are masses of people who fully understand complicated symphonies and the deepest thoughts of Tchaikovsky, Borodin, Rimsky-Korsakoff, Mozart, and Beethoven. The fact that these people, who understand all this music, should yet not respond to much of our modern music, shows that there is something wrong, not with them, but with the music. . . .

The Composers' Union is a sort of monastery; we even have our Father Superior, that old and very fine composer, Glière. Yet it is not he but Khachaturian who runs the place. And nobody knows what happens on the Organizational Committee.

**A Voice:** Even some of its members don't know.

**Gorodinsky:** . . . The Composers' Union does not like criticism. No sooner had a critical article appeared in our magazine than the editor was removed. He was Kabalevsky, a musician we all respect. Why did he have to be removed?

**Kabalevsky** (composer): I haven't been removed yet.



CRITICAL FAVORITES

The composers of the works cited for awards in 1952 in the annual balloting of the New York Music Critics Circle are shown in an imaginary meeting in B. F. Dolbin's drawing. From left to right are Alexei Haieff, Paul Hindemith, and Francis Poulenc

Alexei Haieff's Piano Concerto, Francis Poulenc's Stabat Mater, and Paul Hindemith's Septet were named by the New York Music Critics Circle as the best compositions their respective categories to be given their New York premieres in 1952. All three winning works were cited on the first ballots at a meeting held on Jan. 12. Although no operatic work was considered worthy of an award this

**Gorodinsky:** Well, you are not working there any longer. And, incidentally, I should like to call attention to the highly arbitrary way in which critical articles are treated by the newspapers. I am now extremely careful: I stay down at the printers' and wait for the paper to go to press; for I never can tell what might happen: the editor might well change an unfavorable review into a favorable one. Such manipulations in "sub-editing" are by no means unusual.

**K. K. Ivanov** (Moscow conductor): . . . Soviet symphonic music has many admirable works to its credit, which have fully established themselves with the public—Khachaturian's piano concerto . . . Prokofiev's Fifth . . . Shostakovich's Fifth; also Shebalin's Moscow cantata. . . . But what public has accepted these works? . . . the broader masses are frightened away by modern symphonic music.

What is to be done? Are all these works of which we are proud to be discarded? Are composers to write "light" symphonies from now on?

**Shebalin:** As for Russian folk songs, one would think, listening to Comrade Zakharov, that he was the only person who understood. . . . Maybe Comrade Zakharov claims papal infallibility in this matter. . . . Plenty of composers are familiar with the whole question, and Zakharov's approach is absurdly narrow. It has often been pointed out that his own folk songs are much poorer and less expressive than real folk songs.

**V. A. Belyi** (composer): . . . Shostakovich should fight against formalism and its reverse side, naturalism. . . . The work of Prokofiev is also full of contradictions. He started out as a rebel against the tendencies of mystical, drawing-room modernism. Hence his sharp rhythms, his barbarisms. . . . He still believes in "innova-

tion for innovation's sake," he has an artistic snobbishness. . . .

**L. K. Knipper** (composer): Comrade Zakharov said yesterday that there was no Soviet music, apart from a few songs. . . . It was all too simple. It is not true that we have no gifted composers. . . . Comrade Zakharov is too busy on the song front to follow the work of the symphonists. . . . Music, like literature, has many genres. . . . Each genre has its technical peculiarities; you can't start standardizing everything.

**Zhdanov:** Comrades, allow me first of all to make a few remarks on the character of our discussion. . . . I don't want to bring any dissonance or "atonalism" into this conclusion—even though atonalism is fashionable nowadays. (Laughter.) Things are really bad. It seems to me that the position is worse than was made out here. . . . Some Soviet composers also have a theory that they will be appreciated in fifty or a hundred years. That is a terrible attitude. It means a complete divorce from the People.

Now for naturalism. . . . Is it not true that drums and timpani must be an exception and not the rule in music? I must say that a whole number of works by modern composers are so full of naturalistic noises that they remind one—if you will forgive this inelegant simile—of either a dentist's drill or a musical gas-wagon, the kind the Gestapo used. One just can't take it. (Laughter and cheers.)

**Shostakovich:** . . . I have always listened to criticism, and have always tried to work harder and harder. . . . I am listening to criticism now and continue to listen to it, and shall accept critical instructions. . . .

**Zhdanov:** Comrades, 32 persons put down their names to speak; thirty have spoken. I have received chits asking that we close the discussion. . . . And now, allow me to close the meeting. (Cheers.)



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# Strauss-Hofmannsthal Letters

(Continued from page 17)

who was the composer's librettist from Elektra in 1906 until his death in 1929, not only wrote opera texts for Strauss, which Strauss praised as having "brought out the most beautiful things which he had produced in music". Hofmannsthal also brought to the musician the higher spiritual element, raising him to that higher level upon which the greatest artists face the most difficult problems of their art. Hofmannsthal was an artistic thinker, a fine esthetic spirit. Strauss had a Bavarian musical nature: the sensuousness of tones inspired him, and in spite of all his cultivation, in spite of those inner depths of his nature containing, as Elektra shows, wild and sinister elements, in spite these nervous excitements without which great art is impossible, Strauss had a naive personality. He needed lofty natures to inspire him to creative activity and to impart the spirit of the present to his music. No one understood how to do that so well as Hofmannsthal. He was always the warmer and the inspirer.

## Hofmannsthal Critical

Hofmannsthal could speak very sharply and critically, as when he wrote to Strauss: "Never let me see you choose the easier course in artistic matters, rejecting the higher, the richer possibilities! In the moment that you did this, you would repel me forever from your side, for my mission is to unite myself with the highest that is in your nature, not to make easy bargains with you." Hofmannsthal knew exactly where the dangers in Strauss's creative nature lay. He saw not only the enormous brilliance of Strauss's genius, but the weaknesses that could drag this spirit down to earthy commonplaces.

One time Strauss wanted to write an opera taking place during the period of the Congress of Vienna, with an aristocratic spy as heroine. (He had probably seen a story of this kind in the motion pictures). Another time he wrote to Hofmannsthal that he wanted to compose a political and satirical operetta, "with Jeritza as a Lucianic hetaera", and that he felt that he was the "Offenbach of the twentieth century". Hofmannsthal answered: "The great danger of your life is vulgarity, to which you abandon yourself and from which you seek to withdraw with almost rhythmic periodicity."

It was not always easy to work with Strauss. At first, he was not at all willing to go to work with the libretto of Ariadne auf Naxos, on which Hofmannsthal "hung with his whole soul". Strauss even wrote: "To tell the truth, the thing doesn't interest me very much," and this to the poet who has revealed in this libretto perhaps his greatest powers. He accepted the new libretto with words that Hofmannsthal called "very inadequate and cool." Only after the injured poet had explained the sig-

nificance of Ariadne auf Naxos in an especially beautiful and exhaustive letter, did Strauss confess that the work was now entirely convincing, thanks to the letter, "which explains so wonderfully the action, which did not occur to a superficial musician like me in that light before."

The text of Arabella, also, interested Strauss very little, and he wanted the hero, Mandryka, to shoot himself at the end of this comedy, which was to be another Rosenkavalier. Again in this instance, Hofmannsthal had to explain the action, point out crucial moments, and elucidate. Strauss did not say too much when he wrote to Hofmannsthal's widow, after receiving the deeply shocking news of the poet's death: "No musician ever found a friend and challenger like him. No one can ever replace him, either for me or for the musical world." Hofmannsthal always regarded his collaboration with Strauss as a gift from heaven, and he once spoke of Strauss and himself as "two men, brought together by something perhaps higher than chance", and he held it for "no mere accident that two such individuals as we are met during the same epoch". Once he exclaimed: "We were born for each other!"

## "A Little Scribe . . ."

Hofmannsthal was an idealistic man and an idealist in the theatre. He knew all of the greatest dramas of world literature, and he wrote for the theatre with the benefit of this wide range of culture. The theatre to him was a sacred place devoted to great ideas and the great questions of human existence. When Richard Strauss requested his librettist to provide "a little Scribe, Sardou, or even Lortzing, in Hofmannsthal garb", or called him his "Scribe and Da Ponte", he was suggesting a bit more realistic theatre to his lofty poet. For Strauss was a realist, compared with Hofmannsthal. The theatre to him was less a house of ideas than a house of powerful effects on the public, tested by experience. That on the stage "love duets, either with exultant fortissimo endings or wholly poetic, fading pianissimo endings, are most effective" was a secret known not merely by Puccini but by Strauss. He also knew the value of lavish settings and wrote to his librettist: "You would not believe how eagerly the public always responds to decorative art." But Strauss did not underrate the public. He wrote that it "always feels what is right and truly understands it".

Strauss's sense of theatre was so keen that he made his own proposals about every opera libretto which Hofmannsthal sent to him. Great moments of his operas such as the moving song of Elektra, "Orest! Orest!", or the duet of Elektra and Chrysothemis near the close of Elektra, were improvements that occurred to Strauss. The whole second act of Der



Richard Strauss



Hugo von Hofmannsthal

Rosenkavalier as we know it today is an idea of Strauss, who found Hofmannsthal's sketch lifeless at this point. The beautiful figure of the Composer in Ariadne auf Naxos was changed by Strauss into a female role against the poet's will.

The newly published letters show more clearly than ever how Strauss altered Hofmannsthal's texts even in the minutest details, despite his admiration for the poet, improving passages and finding new motives. The libretto of Der Rosenkavalier was truly a mutual work of the poet and musician. Strauss wants a trio sung by the Marschallin, Ochs, and Octavian in the first act, and Hofmannsthal writes it for him. Hofmannsthal wants an ensemble expressing outrage in the second act and gets it. The third act did not satisfy Strauss, and he sent the poet a letter indicating how he conceived the role of the Marschallin. Once he even sent to the librettist a verse outline for the duet of Sophie and Octavian in the third act, since the melody was already going through his head. Hofmannsthal wrote the text afterwards according to Strauss's wishes, adjusting it to the rhythms of the melody. Hofmannsthal, for his part, wants "a waltz in the last act, which must loom through the whole act", and Strauss composes it for him. This collaboration between poet and composer was complete. Strauss composed no other Hofmannsthal libretto with such love as that of Der Rosenkavalier, even though he found the figure of Ochs, which Hofmannsthal considered assured of tremendous stage effect, "uninteresting" and "boring."

## "A Musical Analphabetic"

Although Hofmannsthal stimulated Strauss's musical fantasy with his refinement of spirit, poetic gifts, and his reasoning powers, oddly enough he was not musical. He calls himself "a musical analphabetic and idiot" in one of his letters. He emphasizes the fact that he is entirely "unmusical" and

has "no ear for music". He wrote the texts for Strauss's operas not as an opera librettist but as a dramatic poet. "Rest assured, my dear and honored Dr. Strauss, in the entire libretto I shall rely only upon myself and not upon the music. That is the only way that we can or should work together," he wrote once to Strauss.

## Poet's Deep Influence

But from these newly published letters it is plain how deeply this poet who called himself unmusical influenced Richard Strauss and the whole modern musical movement. Hofmannsthal was the man who understood the spiritual problems of the time and their relation to music and who looked ahead into the future, the period that decides the fate of the art of the present. He saw in Strauss a musician who was always transforming himself into something new and not repeating old formulas. "Everything in you is progress and development," he once wrote observantly to Strauss. He wished to stimulate this progress and development with his librettos. "You must guide me, I must guide you," he declared to the musician, and he held the reins tightly in his hands when Strauss tried to follow popular success along old, well-trodden paths.

Richard Strauss's theatrical tastes were always directed towards popular success in the theatre, the sort of success enjoyed in his time by Puccini and Lehar. Hofmannsthal was outraged when, after Ariadne auf Naxos, Strauss proposed to him a story of love or intrigue representing something halfway between Schnitzler's Liebeli and Hacklaender's trashy Geheimen Agent, or Scribe's Glass of Water. Hofmannsthal answered angrily: "Really disgusting things that you propose in that letter." He continued working on Die Frau ohne Schatten, and admonished Strauss: "Be grateful that I bring you the element that alienates people, that evokes a certain resistance. You already have far too many hangers-on and are all

(Continued on page 146)



## Schott Verlag Holds to its Policy Of Supporting Contemporary Music

(Continued from page 16)  
the contract for his quartet in C Sharp minor, Op. 131, and asked after the wine Schott had promised to send. The wine arrived two hours later, and Beethoven, looking at the bottles, said "Schade!—Schade!—Zu spaet!" (A pity!—a pity! Too late!). He then lapsed into a coma, from which he never revived. (Schindler, letter dated April 14, 1827.)

The publishing of Beethoven's last quartet, the Missa Solemnis and the Ninth Symphony showed an insight and enterprise that have remained characteristic of Schott Verlag. These works were considered, at the time, impossible to perform, so great appeared to be the technical difficulties they involved. They were also, needless to say, extremely "modern"; the contemporary criticisms of Beethoven's late works are too well known to be repeated here. They influenced the house of Schott no more than those directed against the music of Hindemith a century later.

Hindemith's association with Schott Verlag is one of the most gratifying records of composer-publisher relationship in existence. Willy Strecker "discovered" Hindemith when the latter was a young violist in the Frankfurt orchestra. The personal contact between the two men was immediate, and they have remained close friends throughout the intervening years.

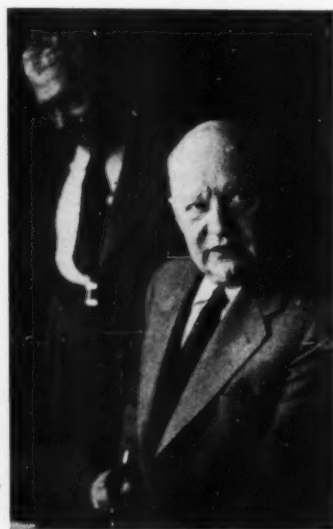
At a time when Hindemith's music was considered radical and revolutionary at best, and sheer musical gibberish at worst, when Hindemith was all but unknown, Willy Strecker signed an exclusive contract with him, such as any young composer might dream of. The result has been that all of Hindemith's works have been published by Schott, and the firm has a composer such as any publisher might dream of. The mutual devotion and fidelity of this relationship is demonstrated especially in two instances. During the Nazi period, after Hindemith's music had been declared "kulturbolschewistisch" and had been prohibited, Schott Verlag continued to publish and distribute it clandestinely. And during the war, when Hindemith, then in America, had every excuse and every motive for publishing his works elsewhere, he nevertheless took no advantage of the situation but remained loyal to Schott.

**B**ETWEEN the revolutionary Beethoven and the radical Hindemith, stands the figure of the radical-revolutionary Wagner, some of whose chief works (The Ring, Meistersinger, and Parsifal) were first published by Schott. The risk taken by the firm in the case of Wagner was considerable. His music was considered by the majority to be much too "advanced" to be practical (some critics contended that it was not even music), and Schott Verlag waged a spirited campaign for the performance and appreciation of

Wagner's operas. The man himself was anything but easy to handle. His demands were often extravagant—not only as regards the performance of his "music dramas" but also, and most especially, in respect to money. He was constantly harassing the firm for advances on future publication, and he was seldom satisfied for long. The then owner of Schott Verlag wrote wistfully to Wagner: "Only a prince or a rich banker could satisfy your demands." In spite of such intermittent stresses and strains, however, relations between Wagner and the firm were generally good, and many of the Wagner circle (Liszt, Cornelius, Humperdinck) were also published by Schott.

The present proprietors of Schott Verlag continue the tradition of supporting modern music. The majority of contemporary German composers (Orff, Egk, Hartmann, Fortner, Zimmermann, Henze, Reutter, Einem, Engelmann, etc.) are published by Schott, as are many works by Stravinsky, Francaix, Tippett, Fricker and other non-German composers. "We do not feel that we are doing a young, talented composer a favor when we publish his music," Willy Strecker once remarked to me. "On the contrary, we need young composers, for they provide the material from which our firm lives. Naturally, we want to make money; if we didn't, we would have to close down. And modern music is seldom an immediate money-maker. We feel it is our responsibility, however, to re-invest a part of our earnings in the works of young composers; and we feel that this policy will pay artistic dividends, and financial dividends, too."

The comeback of Schott since my first visit to Mainz in 1948 has been remarkable. The bombed-out wing of the building has long since been rebuilt; new machinery has been bought; plates that were destroyed by the war have been re-



Paul Hindemith is shown here with Willy Strecker in the background

*Handwritten signatures of composers including Beethoven, Brahms, Liszt, and others, reproduced from letters they wrote to Schott Verlag during the nineteenth-century.*

These signatures of many well-known composers are reproduced from the letters they wrote to Schott Verlag during the nineteenth-century

engraved, and the huge Schott catalogue has gradually been made available again. More important, however, is the fact that this catalogue is constantly being expanded. Schott is the only publisher in Western Germany that concentrates its attention primarily on the publication and propagation of modern music. Among the various periodicals sponsored by the firm is the monthly magazine *Melos*, devoted exclusively to new music and edited by the extremely able author, critic and "angel" of contemporary music, Dr. Heinrich Strobel.

## Rosenstock Praises Japanese Youth

(Continued from page 21)  
but of classical records. It is small wonder that the sale of records is higher in Japan than anywhere else. When Toscanini recorded the Beethoven Fifth Symphony with the NBC Symphony, 25,000 sets were sold in Japan in two weeks. No less than 50,000 copies of the recording of Schubert's Unfinished Symphony by the Philadelphia Orchestra were sold in a surprisingly short period. It was in response to demands from Japan that Adolf Busch and his Chamber Orchestra recorded Bach's Brandenburg Concertos.

Mr. Rosenstock found himself called upon to conduct all types of music. It was an interesting experience to conduct performances of Bach's Passion According to St. Matthew, and of Beethoven's Ninth Symphony, both in the original German and in Japanese. The Japanese themselves seem to have an especial talent for the piano. Their composers show great skill in orchestration, he found. They are looking to the early Stravinsky and to Bartok for inspiration in search of a method of synthesizing modern techniques with folk materials. The Japanese youth is idealistic and incredibly patient. Mr. Rosenstock found many a poor student who spent literally half his income for records, so great was his eagerness to learn about Western music. The recent visit of members of the Fujiwara Opera Company to the New York City Opera was a token of Japanese interest in that aspect of Western theatre and music.

No phase of the tremendous revolution and evolution that

The importance of Schott Verlag in the musical life of today can hardly be overestimated, for many of the great German music publishers were situated in Leipzig. They were either destroyed or badly damaged during the war and are now in the Russian Zone and entirely under Russian control. Had Schott also been in Leipzig, there would be no publication of Hindemith, Stravinsky or any other composers that make up the contemporary roster. Such "decadent, formalistic" music is forbidden in the Iron Curtain countries.

Japanese civilization is undergoing is more interesting or significant than her musical growth. From this we may well learn to estimate how great has been the Western impact upon other elements in Japanese life.

## Ann Arbor Plans Sixtieth May Festival

**ANN ARBOR.**—The Philadelphia Orchestra, the University Choral Union, and the Festival Youth Chorus, with four conductors and nine soloists, will be heard in the six programs of the sixtieth annual May Festival, to be held in Hill Auditorium from April 30 to May 3. Eugene Ormandy will conduct three concerts, Thor Johnson two, and Alexander Hilberg one. Marguerite Hood will direct the Youth Chorus in the matinee program on May 2.

Myra Hess will be soloist in the opening concert on Thursday evening. On Friday night, Mr. Johnson will lead the orchestra and the University Choral Union in Bach's B minor Mass, with Dorothy Warenskjold, Janice Moudry, Harold Haugh, and Kenneth Smith as soloists.

In the Saturday afternoon program the soloist will be Zino Francescatti, and in the evening Cesare Siepi. The Choral Union will be heard in the Sunday evening concert in Brahms's Song of Triumph, and Norman Lockwood's Prairie, commissioned by Mr. Johnson for this occasion. Rudolf Firkusny will make his first local appearance in the same program. The soloist scheduled for the final concert is Zinka Milanov.



## SOLO RECITALS

Miss Curtin's voice is altogether lovely in quality. The music was chosen with remarkable taste and intelligence, consisting entirely of unhackneyed selections.

—*New York Times*

Phyllis Curtin, Soprano, is one of our most interesting and intelligent young singers; she is a good musician, too, and has a good sense of style. It was one of the season's notable recitals.

—*New York Herald Tribune*

One of the outstanding young sopranos of today. Her voice is full in tone and exquisite in quality.

—*Boston Herald*

Her voice is one of the finest recently heard from a young singer. It has quality, power, range, control.

—*Washington Times-Herald*

Decidedly in the superior class, the kind of musical experience one treasures and has no reluctance about praising lavishly and joyfully.

—*Philadelphia Evening Bulletin*

Her voice is equalled by high intelligence, the keenest ear, the finest taste. She sang with superb skill, flawless intonation and a ravishing color of voice.

—*Christian Science Monitor*

## WITH ORCHESTRA

**Opening Concert at Tanglewood,  
Boston Symphony Orchestra,  
conducted by Charles Munch:**

Each time that I hear Miss Curtin sing Bach, I admire more intensely her vocal control, fine phrasing and imagination.

—*Robert Sabin, Musical America*

**Brahms "Requiem" with National Symphony  
Orchestra, Conductor Howard Mitchell:**

Phyllis Curtin sang the soprano solo with exquisite feeling. Her radiant voice made its trying phrases seem no more than opportunities to show the glow in Brahms' music.

—*Paul Hume, Washington, D. C., Post*

**Villa-Lobos' "Bachianas Brasileiras No. 5"  
with Zimble Sinfonietta:**

The Soprano solo was sung by Phyllis Curtin with imagination and abandon.

—*Christian Science Monitor*

Beautiful performance by Phyllis Curtin who was never in better voice and interpretative mood. A memorable evening.

—*Boston Herald*

## IN ORATORIO

**Bach's Mass in B Minor**

Hers is one of the most beautiful young voices of recent seasons, and her taste and musicianship match it.

—*Washington, D. C., Times-Herald*

**Bach Festival in Bethlehem, Pa.**

There was in her singing a brightness resulting, one felt, from boundless enthusiasm. In a word, Miss Curtin was good to sit back and listen to.

—*Allentown, Pa., Morning Call*

**Haydn's "The Seasons"**

Particularly fortunate was the presence of Phyllis Curtin. Miss Curtin's soprano is the ideal instrument for her almost instinctive rightness of interpretation.

—*The Boston Herald*

**Beethoven's "Missa Solemnis"**

Miss Curtin met the prodigious demands made on her in the highest register with ease.

—*Washington Post*

**Handel's "Messiah"**

Phyllis Curtin sang in a way to make the listener tremble and to gladden his heart.

—*Springfield, Mass., Daily News*



# PHYLLIS CURTIN

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## Carl Rosa Played an Important Part

### In the Elevation of British Taste

(Continued from page 31)

Manners, Arthur Winckworth, Ben Williams, and Frank Mullings were among those in a succeeding generation. More recently, Eva Turner (who started as a member of the chorus, worked up to roles like Musetta, and finally to Brünnhilde and Leonora), Gladys Parr, Frederic Collier, Tudor Davies, Arthur Fear, Audrey Mildmay, Gwen Catley, Ruth Packer, Eugenia Zareska, and many others who achieved national and international successes have sung with the Carl Rosa.

During his lifetime, as Hueffer indicated, Carl Rosa commissioned and produced seven British operas, and five more followed in the decade after his death in 1889. The first, Frederic Cowen's *Pauline*, produced in the 1876 season at the Lyceum Theatre, proved to be discouraging. But this period saw a resurgence of native opera; and, as Edward J. Dent points out, Carl Rosa played an important and vital part in lifting public taste from the level of the ballad-opera to a point where English opera could be taken seriously.

Such composers as Villiers Stanford, Alexander Mackenzie, and Goring Thomas may not loom very importantly in our day; but it must be remembered that during the 1870s and 1880s English opera was just beginning to emerge from the period in which Balfe, Benedict, Wallace, and Macfarren were the chief composers, and beginning to take a much-belated look at continental trends. Stanford, in fact, had to look to Germany for the first productions of his operas *The Veiled Prophet* (1881) and *Savonarola* (1884), as Ethel Smyth and Delius did a generation or two later.

It was Carl Rosa who gave the first production of an opera by Stanford in England, presenting *The Canterbury Pilgrims* at Drury Lane in 1884. If this opera showed a little too much of *Die Meistersinger*, this at least was an advance on the second-rate Weber and Donizetti that Englishmen were writing a few years earlier. Goring Thomas's *Esmeralda* (1883) and *Nadeshda* (1885) had a strong flavor of Gounod, but were sufficiently individual to merit almost immediate continental productions and several revivals in the twentieth century.

#### Mackenzie's *Colomba*

Alexander Mackenzie, later principal of the Royal Academy of Music, achieved more than a *succès d'estime* with his opera *Colomba* (1883), which had productions in two German cities the following year. A later music drama, *The Troubadour*, which Carl Rosa produced in 1886, failed, partly because of a grisly and (according to Klein) "elephantine" libretto by Hueffer. Frederick Corder, who became famous as a teacher of composition at the Royal Academy and was the first to translate *The Ring of the Nibelungs*, had his only opera, *Nordis*, produced in Liverpool in

1887. It was an unfortunate reversion to the ballad-opera style and had little success, despite Carl Rosa's ingenious introduction of an avalanche into the last act.

A few days after Carl Rosa's death in 1889, his achievements were critically assessed by a red-bearded English critic who called himself Corno di Bassetto. The company's record in English opera, the engagement of many first-rank singers, and the first productions in English of Cherubini's *The Water Carrier* (*Les Deux Journées*), *The Flying Dutchman*, *Rienzi*, and *The Taming of the Shrew* were lauded. But Rosa was thought to have been "not as eminent an artist as he unquestionably was an eminent organizer and man of business. On the purely musical side he had sufficient vigor, individuality, and even enthusiasm; and he certainly knew how to get himself respectably served in the matter of stage management and decoration."

#### Association with Harris

In 1883 Rosa had begun an association with the brilliant Drury Lane impresario Augustus Harris (acknowledged as one of the finest stage directors of the day) but by the time of Rosa's death Harris was too immersed in the business of running Covent Garden to take much interest in the future of the Carl Rosa, which was still the only English repertory company. A much-trumpeted attempt by Richard D'Oyly Carte to start a Royal English Opera House in Cambridge Circus collapsed a few months after it opened in January, 1891, with Sullivan's only serious opera, *Ivanhoe*. *Ivanhoe* ran for 160 performances, but D'Oyly Carte had simply forgotten that a repertory of suitable English works still did not exist.

When the Carl Rosa, sponsored by Harris and now owned by Rosa's widow (he had remarried), appeared in London in 1890, Shaw upbraided them for a lack of "artistic discipline" and took them severely to task for "broken English that would not have imposed on a moderately intelligent cockney poodle". While there must have been much truth in this, it must be recognized that the company's unique position left it with no other standards but its own to go by.

Whatever its standards of translation, the company prospered through the 1890s. In 1891 Carmen was found to be so popular that a special company was formed to tour Bizet's opera through the provinces, with Marie Rôze as prima donna and the 22-year-old Henry Wood as conductor. Zélie de Lussan and Barton McGuckin were the leading singers of this era; at Queen Victoria's command they sang in the famous *Fra Diavolo* performance at Balmoral Castle in 1893 after which the Queen conferred the title of Royal upon the Carl Rosa.

Giacomo Puccini came to England in 1897 to superintend the first English *La Bohème* at Man-

chester, and was greatly cheered by its overwhelming success. British operas by Hamish MacCunn, Frederic Cowen, Stephen Philpot, and Goring Thomas were introduced during the 1890s—at the same time that the enlightened Augustus Harris brought out seven new native works at Covent Garden. Of the operas produced by Harris, however, two were given in French and one in Italian translation, while the first British performances of Stanford's *The Veiled Prophet* of Khorassan took place in an Italian translation!

The company was taken over in 1900 by Alfred van Noorden, who acted as manager, and his brother Walter, who became the chief conductor. The period between 1897 and 1913 saw the competition of the Moody-Manners company, another touring organization whose short span of life proved as illustrious as their more venerable competitor's over the same period. All the same, the Carl Rosa gave the first performances in English of Goldmark's *The Cricket on the Hearth* and *The Queen of Sheba*, Andrea Chenier, *La Gioconda*, *La Forza del Destino*, *The Jewels of the Madonna*, and *Lakmé* during the first two decades of this century.

In 1923 H. B. Phillips, a Dublin impresario who had been manager of Sir Joseph Beecham's Quinlan Opera Company (which had merged with the Carl Rosa in 1918) became the full owner of the Carl Rosa Company. His silver jubilee with the organization was recognized in the Birthday Honors of 1948, when he was made a C.B.E. Phillips died in March, 1950, and the ownership passed to his widow, who had been artistic director for several years.

#### Made Opera Pay

The importance of the Carl Rosa as an institution for the training of singers and the performance of opera in the provinces was never greater than during the last thirty years. Carl Rosa himself was one of the few impresarios to make opera pay, and he left a sizable fortune at his death. His successors may not always have had his luck or his genius; but many of the 27 years of the Phillips administration showed a clear profit—a tribute to first-class business methods, clerical and stage staffs pared down to the minimum, and a true opera manager's knowledge of how to bring the public in.

Judging by reports I have had, not every performance during these years was all it should have been. However, the list of fine artists produced by the Carl Rosa during the Phillips regime does not indicate a real deterioration of standards. The Carl Rosa has managed to go on producing new operas and revivals, though at a more curtailed rate than formerly. Operas by Alick Maclean, Reginald Somerville, de Lara, d'Albert, and Josef Holbrooke were produced during the 1920s; the complete *Ring* was performed on tour in 1931 to impressive critical acclaim; and, more recently, George Lloyd's *John Socman*, the only opera especially commissioned for the Festival of Britain, was produced in Bristol in 1951 and taken



Richard Tucker and his three sons pose in chronological order. From top to bottom: the tenor; Barry, 14; David, 10; and Henry, 6

by the company on succeeding tours for six additional performances.

With the open competition of the state-subsidized opera houses, Sadler's Wells and Covent Garden, the Carl Rosa has found itself since the war with steadily dwindling financial resources and its London appearances totally squeezed off, so that its last two seasons have been entirely in the cities and towns of the provinces, where a large and loyal public has continued to give enthusiastic support.

Whether this support will be sufficient to enable the Carl Rosa to stay on the road can only be conjectured from here. In September, 1952, for the first time in its history, the company was forced to cancel its autumn tour. The dozens of communities served by the Carl Rosa on its eight- to nine-month travels now are faced with a complete dearth of grand opera.

#### Provincial Opera Lovers

Journeying to Edinburgh in 1952, I struck up a conversation with the gentleman next to me, and about two hours from the Scottish capital the subject turned to opera. Within a few minutes my acquaintance and two other people in the compartment were having a spirited discussion of the *Traviata* and *Rigolettos* they had seen time and again in towns like Leeds, Newcastle, and Sheffield. The Carl Rosa had been the means of bringing opera into the lives of these and thousands of other people throughout the United Kingdom, and its annual season is regarded with anticipation and enthusiasm in many a community.

So it was even in Edinburgh. Four of the five Carl Rosa performances I attended had nearly sold out the 1,600 seats in the King's Theatre. The fifth, Lloyd's *John Socman*, had a very small audience, owing partly to the competition of a concert by the Scottish National Orchestra. Paradoxically, the performance of *Socman* was the one in which the essential

(Continued on page 148)



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## NBC Music Chief Discusses TV

(Continued from page 23)  
of distress. It is true that English translations have, until very recently, been quite mediocre, but they are continually getting better. Shakespeare is also difficult to translate, but Frenchmen, Germans, Italians, Russians, Danes, Norwegians and Spaniards would be foolish indeed to deny themselves the pleasures of Shakespeare because they are unable to read the plays in the original English.

In order to gain great audiences for opera in America, we must do one of two things. We must either teach the public German, Italian, and French, or else give them opera in English translations of the original texts. I think the latter would be the easier thing to do.

In the NBC Television Opera Theatre English is the only language used, and judging from the enormous mail response, the people watching the television operas appear to be delighted at their good fortune in having the language barrier removed. Of course, we work very hard on the translations. We are careful to avoid the ridiculous locutions of the standard, printed English translations of opera librettos, and we also try to approximate the vowel sounds of the original. We have now arrived at a point where our audiences seem to be completely unaware that what they hear are translations. They accept English as naturally as the Europeans accept the language of their operas.

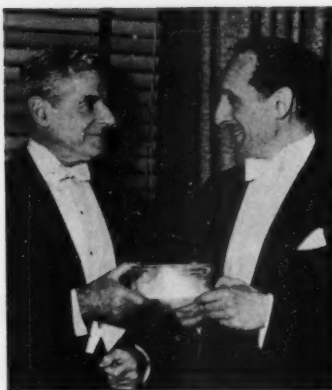
### Challenge of Old Works

Of course, opera on television is more than a usual operatic performance seen through cameras and sung in English. Television is an exciting new medium for opera. Its potentialities will be best exploited in new works especially-written for it. It is the old repertoire that offers a challenge to television. For one thing, a great spectacle like *Aida* is unsuited for a small television screen, and massed choruses which are impressive on the operatic stage could not be shown at all on the television screen. Also there are no waits between scenes in television as there are in the opera house, nor are there any intermissions. There is no room for the broad gesture, the extravagant movement, the exaggerations of the operatic stage. The television cameras are merciless expositors of insincerity, exaggeration, and phoniness, and the close-up is a complete revelation of the artist. Here is an example of a miracle that a close-up sometimes accomplishes. In the recent television performance of Benjamin Britten's *Billy Budd*, it was necessary, because of the exigencies of time as well as a concern for the powers of endurance of the audience, to cut the opera to an hour and a half. In this drastic operation it was necessary to omit a twelve-minute aria by the villain of the opera, Mr. Claggart. In this aria he explains that he is a villain by

nature, circumstance and inclination. However, the omission of the aria was compensated for, and most gratifyingly, by a series of close-ups of Mr. Claggart, and the camera accomplished in a few seconds what the aria took twelve minutes to tell us. Of course, in the case of a great piece of music like the Credo from Verdi's *Otello*, no close-up could substitute for the imagination and power of that inspired composition. Yet it seems probable that the composers of the future, writing especially for television, will find no necessity for explanatory and illuminating solo arias, once they realized the revealing potentialities of the television cameras.

During the past four years the NBC Television Opera Department adapted quite successfully standard operas such as *Madama Butterfly*, *Pique Dame*, *Pagliacci*, *Carmen*, *Il Tabarro*, and *Gianni Schicchi* for TV presentation. We will continue to crack the more difficult operas of Verdi, Wagner, and Strauss. But the best realization of the television potential lies in works especially written for television or written with an eye to the possibilities of television—operas like Menotti's *Amahl* and the *Night Visitors* and Bernstein's *Trouble in Tahiti*.

These operas have proved to be more impressive on the television screen than in the theatre. Certainly the television opera of the



Floyd G. Blair, representing the New York Philharmonic-Symphony, gives a medal to Vladimir Horowitz after the pianist's anniversary concert with the orchestra on Jan. 12

future will be a more compact work than the old-fashioned opera, eliminating the waits for changes of scenery and costumes and the long intermissions for relaxation and refreshment. It will dispense with musical and dramatic padding. It will discard the extravagant and expensive scenic sets and properties and at the same time widen its dramatic horizon by the use of as many different scenes as will be found desirable. And, of course, one cannot overestimate the physical comfort enjoyed by television audiences who are not required to buy tickets or to move from their armchairs.

The future for American lovers of opera looks bright indeed through the medium of television.

## Stage Director Views TV Opera

(Continued from page 22)  
productions were such new works as Menotti's *Amahl* and the *Night Visitors*, the first opera commissioned and written especially for this medium. CBS-TV did not produce its own operas, but co-sponsored the production of two operas under Henry Souvaine and Lawrence Tibbett and became, as the homestead of the Ford Foundation's Omnibus program, the company to present the first Metropolitan studio-opera telecasts.

Finally, to close this by no means complete list, we record the fact that on Dec. 11, 1952, the Metropolitan's production of *Carmen* was telecast from the stage on closed circuit to 31 theatres across the nation for audiences paying admissions.

What are the experiences gained so far from these various telecasts of operas? Let us view the three forms separately.

1. *Studio telecasting* of opera has proved to be the most satisfactory kind, from the technical point of view, for the production could be conceived and executed with full regard to the particular requirements of the new medium. A definite production technique has become evident in this field. The question of opera in English, still hotly debated in the legitimate opera house, has been decided by

the medium itself. For television, being a technique that stylistically lies midway between operatic and film, stresses realism more than the traditional production of grand opera does. Consequently it favors the language of its audience ignoring the esthetic considerations of the original language, natural looks and acting rather than operatic stylization, three-dimensional sets rather than painted flats and drops; a well-rehearsed ensemble rather than brilliant, unco-ordinated stars. It prefers quality to quantity. With its most valuable technical means, the close-up, it opens unknown effects of intimate expression, and with the technical means of multiple sets, superimposition, the use of stills and films, it makes a new flexibility of staging possible.

But studio telecasting reveals severe drawbacks. First, the usual schedule of commercial television time forces opera generally into the straightjacket of one-hour-versions. But how long can one continue cutting master works three or four hours long down? Second, studio production excludes the possibility of staging grand operas of the type of *Lohengrin* or *Aida* and reduces the practical repertoire to works of the "musical theatre." For these reasons, the most successful studio telecasts

were those of either Menotti's *Amahl* written with the medium's limitations in mind or intimate one-act operas such as Puccini's *Il Tabarro* and Gianni Schicchi. Third, the necessity of week-long preparations precludes the employment of "name" singers, for budget reasons. This makes it difficult to obtain commercial sponsorship.

2. *Direct telecasting from the opera house into homes* seems to be the most natural consequence of the new invention, as it represents the visual parallel to broadcasting from the opera house. While the three telecasts of Metropolitan opening-night performances had their defects—mainly resulting from technically impractical long shots, insufficient lighting, and lack of camera rehearsals—they proved television's unique advantage: to make the viewer at home participate in an outside event. While the expense of this form of telecasting has proved too high, there can be little doubt that with the increasing number of television stations it should become a partner of and ultimately the successor to broadcasting of opera on the radio.

### Theatre Television

3. *Closed-circuit telecasts to theatres*. Whether the same success will be true for the direct video transmission into theatres remains to be seen. The partially successful experiment of the Metropolitan's first theatre television performance of *Carmen* last December is not, at least to this writer, indicative of its ultimate success. Several important factors in this event were exceptional, its novelty and the fact that all the participating unions contributed their services. While the technical faults will certainly be corrected in the future, I doubt that the other disadvantages inherent in this form of telecasting will be acceptable to a cinema audience paying admission. I am referring to the theatre "flatness" of the production, operatic casting and acting, the foreign language, lack of rehearsal, and lack of color. While these are not decisive handicaps to the viewer on his home TV screen, they may prove to be less acceptable to the movie-goer who applies his yardstick of film-production standards. I would think that, while studio telecasts and transmission to home-receivers are genuine television forms, opera in theatres will fare better if shown in operatic films, produced especially for this medium with the high craftsmanship to which the American audiences are accustomed.

Summarizing, we might say that while the three forms of operatic telecasting applied so far—with the American production of opera as motion picture still missing—have greatly contributed to the popularization and the development of new production methods of opera, none of them have been completely successful as yet in transmitting the full value of operas except for those written particularly for this medium or modern and short operas adaptable to its new technique. Nor has any form of operatic telecasting as yet been successful in finding a commercial sponsorship able

(Continued on page 140)

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## Casals Revered by Catalans

### Who Honor Him Each Year

(Continued from page 9)

nized and greeted in friendly fashion on the streets of Prades by townspeople who had recognized them only because of pictures they had seen in advance programs.

It is difficult for one who has not been there to realize with what devotion and pride the Catalans of that region look up to the figure of Casals, and how grateful they are that he has chosen this small community for the voluntary exile which symbolizes his implacable opposition to the Franco regime in Spain. Before 1950, Prades was hardly known to the world. The two great musical events which have taken place there since that time have now spread its fame to the farthest corners of the earth, and the gratitude and love which the Pradeans feel for Casals have been intensified by their recognition of the fact that he has brought all this to their small community.

Although they have always known and understood the greatness of their Catalan friend who has chosen to live among them, they are visibly impressed and thrilled that he has been able to bring to Prades one of the great musical events of our time, and with it some of the greatest living artists. During the course of each festival, there was one day on which the Catalans chose to pay tribute to Pablo Casals in the form of a Catalan celebration. On these occasions they decorated the principal streets of the town with banners, ribbons and festoons, serenaded the Master with Catalan music, both instrumental and choral, and with very beautiful folk dances held on a grassy slope just outside the town. These festive occasions have each included a reception at the little City Hall at which toasts were drunk with champagne, followed by touching speeches by local dignitaries and by Casals himself, who seems to be able to say what he means as simply and as movingly in words as he can on his chosen instrument.

#### Concerts in Church, Abbey

The first festival took place in the church of Prades. This structure is hundreds of years old and is distinguished by an exceptionally beautiful and very high altar which made a magnificent background for the orchestra and soloists. As the first festival was devoted entirely to works of Bach, the music and surroundings combined to lend an almost devotional aura to the concerts. The festival of 1952, however, included works of Bach, Schubert, Schumann and Brahms and was held in the partly reconstructed abbey of St. Michel de Cuxa. This beautiful and ancient structure is situated about one mile and a half south of Prades, a little higher than the town itself and in one of the tributary valleys. The acoustics proved ideal both for the audience and for the recording microphones.

In this beautiful setting, the

1952 festival presented eight concerts of chamber music only. It was a musical feast of overwhelming richness and laid no small burden on many of the performers—most of all upon Casals, who rehearsed and performed twelve major works and recorded almost as many within a period of a little over two weeks. He also rehearsed and conducted three other large works with a small chamber

night sky and the dark shapes of the Pyrenees, hoping that they could attend this unique and beautiful event again—in 1953. Many people are devoting their efforts to bring this about, and it is expected that by the time this article is read, the Prades Festival of 1953 will be a reality.

Present plans for the 1953 festival include five orchestral concerts with soloists, instrumental and vocal, alternating with four programs of chamber music. Casals will conduct the orchestra and participate himself in some of the chamber works. The festival is expected to last from June 14 to July 5.

The actual business management of the festivals, including the sale

created for his own time: the essence of that time is in his music, and there were many who during his life heard it with understanding and keenly perceptive enjoyment. It is tragic that Bartok could not have benefited from the wider acceptance he was able to foresee; when he stood upon the stage of Carnegie Hall on November 26, 1944, acknowledging wave upon wave of applause for a "difficult" work, and when, a week afterward, he heard the tumultuous reception of his Concerto for Orchestra in Boston, he knew that he had written—and written well—for his own time and for the future as well. In the year since, with increasing opportunity to know Bartok's music, audiences everywhere have come to realize that here is a colossus among men. And in that sense, there is no longer *vége*, the end, but only *kezdet*, the beginning.

## TV Opera

(Continued from page 138)

to alleviate the financial problems of opera to any substantial degree.

While hopes for further progress in technique, distribution and sponsorship of televised opera lie in the future, there is one aspect that might open important horizons for both opera and television. It is the role that television can play in the critical situation of operatic sponsorship in America.

While it is possible for radio producers to rehearse and present an opera broadcast with a quickly assembled group within a few days, television requires for a comparable purpose steady personnel for several weeks. It would therefore be in the interest of a television company to subsidize a local opera company of high quality in return for its permanent services for regular musical-dramatic programs.

Opera programs during the winter could be alternated with light opera programs during part of the summer. Production of operatic films for television could be made during the off-season months. These activities could be included in a common civic musical policy, embracing the interests of the local symphony orchestra and educational institutions as well as the opera companies.

San Francisco, advanced in its civic-minded endeavors to combine the use of its beautiful Opera House with the activities of its symphony and opera groups and with its educational policies, offers an interesting example. The Standard Oil Company, the essential sponsor of the San Francisco Symphony's Sunday night radio programs, also produces a series of excellent musical TV films, executed by a local film company and using the orchestra as well as local singers. Conclusions can easily be drawn for the future collaboration between local civic opera companies and television stations. In all three forms—video transmission from the opera house, studio telecasts, and television films—television can become one of the most important factors in the organization of new American ways of operatic sponsorship.



Catalonian dancers at the Casals Festival in Prades

orchestra composed mostly of soloists present. This task would have been a formidable one for a musician of thirty-five rather than seventy-five, and it gives some idea of the immense physical and musical resources which Casals commands. With all this burden upon him, Casals gave many unforgettable performances, not the least of which was the transcendental playing of the Suite for cello alone in E flat major by Bach that took place at the last concert. Many musicians who were familiar with earlier performances and an earlier recording of this work by Casals himself agreed that this one surpassed any others within memory.

The audience, which filled the old abbey at the very first concert, tended to grow as the festival progressed. By the end of the second week, the abbey, planned for an audience of about 1,200 people, was crowded with over 2,000, who filled the aisles and covered many parts of the stage as well as areas at the extreme sides and behind the stage where the music could be heard but the musicians not seen. As the audience for the last time trailed out of the abbey, there were very few who did not feel exalted by the two weeks of music they had just heard. And there could not have been many who, as they started down the road to Prades, did not look back for one more glimpse of the abbey with its beautiful leaning tower silhouetted against the

of tickets in this country, has been handled by the office of Thea Dispeker at 35 West 53rd Street, New York, which has served as an information center for all inquiries regarding the Prades Festival. There has always been a corresponding office set up in France which takes care of similar administrative matters on the other side of the Atlantic.

## Bela Bartok

(Continued from page 126)

few measures. Other manuscript pages under a clutter of medicine bottles proved to be the Viola Concerto, the completion of which, Bartok told Serly, was a matter of working out details and scoring. The next day he was taken from the tiny apartment on 57th Street to the West Side Hospital. There, on September 26, Bela Bartok died.

After the last bar of the Third Piano Concerto, Bartok had written—prematurely—the Hungarian word *vége*, the end. For Bartok the man, this was the end: an end such as no man would wish for, in a strange land, far from home, family, friends, all that meant so much to him.

But for Bartok the composer, this was by no means an end. It is callous to say, as some have said, that recognition waited only for his death. Such a point of view implies the half-truth that a great artist creates only for the future, not for his own time. But Bartok



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**Herald-Tribune:**

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## George Templeton Strong

(Continued from page 118)

"Went out in the cold last night to hear Gade's beautiful symphony rendered by the Philharmonic Society at Irving Hall. Sent off Ellie and Miss Rosalie in charge of Johnny as escort, and finding after they had gone that I could spare an hour or so, I posted after them but was unable to join their party in the crowded concert room. It was Johnny's first experience of an orchestra, and of duty as escort of two ladies on a nocturnal expedition. He performed his duty creditably and seems to have appreciated the music in some degree."

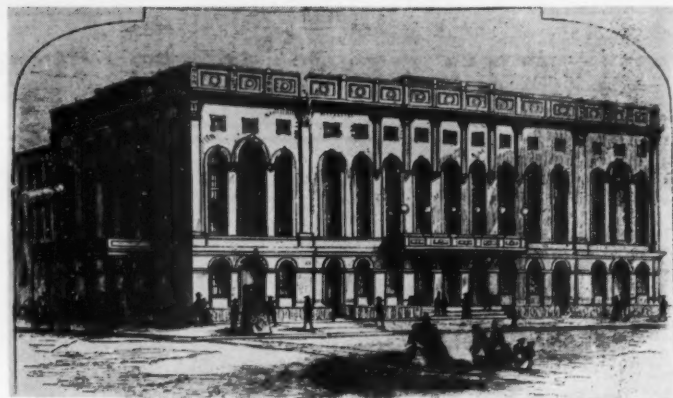
Strong's candor and critical honesty come to the fore in his entry for Feb. 14, 1863: "Thence to Irving Hall. Philharmonic rehearsal of Mozart's grand and lovely C major Symphony ('Jupiter'). Hard to say which of its first three movements is the noblest. I exclude the fourth not as denying its merit but only because of my own ignorance of counterpoint. I can appreciate its opening, however, down to where that cantankerous fugue sets in, and if Mozart ever wrote anything more free, bold, and energetic, I am not aware of the fact. It always suggests to me the rush of some tremendous, roaring, whistling, cold North West gale, and its phrases remind me of Handel rather than Mozart. They seem of the same order with the simple, massive wrought-iron themes (is that the right word?) of The Messiah. Well, one should thank God for the gift of these various revelations of the highest and most intense beauty, and not be content with merely criticizing and comparing them. Man's faculty of enjoyment was more than supplied by the art of old Handel, but we have in addition the inspiration of Haydn, and Mozart, and Beethoven, Weber and Mendelssohn — each inexhaustible by finite faculties, and the product of an innumerable host beside of perished or perishing names, each of whom has given us some one or some half-dozen priceless gems of musical thought, which we overlook in the abundance of our treasures."

On March 14, 1863, we come upon a mention of Wagner, whose Tannhäuser Overture had stirred Strong in earlier years: "Saturday. Very Wintry. To Philharmonic Rehearsal this morning, taking Ellie and Miss Rosalie. Heard Mozart's Jupiter Symphony with delight and admiration if possible increased—I listened also to an overture by Wagner—'Faust'—and a hybrid of overture and symphony by Schumann. Both well enough, but mere concretions of clay beside Mozart's living crystals of sapphire."

In a succeeding entry we get a glimpse into Strong's family life. On Saturday, March 28, 1863, he went to hear Beethoven's Seventh Symphony. Later he wrote: "Sunday. After dinner I sat down at the organ and tooted out, more or

less correctly, the opening chords of that amazing second movement of yesterday's Symphony. Templeton instantly recognized it, and Johnny said sotto voce and staccato: 'I don't like it. Sounds as if it was raining. And all dark. Some great forest. Some place in Germany.' Rather a notable piece of musical criticism, coming from an infant of Johnny's inches. To me, that Symphony and its second movement especially seem the highest extant musical expression of all that is dark, weird, and uncanny. But I doubt more and more whether the sentiment or meaning of first class music can be the subject of criticism at all, whether it be not purely and absolutely subjective, and varying with the temperament of every man that hears it."

With this provocative question we bring to a close these excerpts from this fascinating diary. Strong was just as intelligent in other fields as he was in music, and the reader of his diary will find a wealth of historical information, as well as of personal impressions and ideas. He was deeply interested in education, and as a loyal Columbia University alumnus he fought for the liberalization of its



The exterior of the Academy of Music in New York during George Templeton Strong's era. The building was torn down in 1925

policies. The struggles between the high and low church factions, the machinations of Wall Street and of the legal profession, the storms of national and local politics—nothing escaped his illuminating pen. When Strong began his diary, in 1835, New York was a city of 250,000 population, in which pigs still served as public scavengers, the Battery was still a fashionable district, and people were just beginning to migrate uptown—as far north as St. Mark's-in-the-Bowery, at Second Avenue and Eleventh Street. During his life, this town mushroomed into a metropolis. No more interesting

picture of the good and bad sides of that growth probably exists than this diary.

The eleventh annual Carey-Thomas Award for distinguished creative book publishing has been given to The Macmillan Company for the editorial planning, production, and handling of the publishing of The Diary of George Templeton Strong. The Carey-Thomas Award, presented annually by Publisher's Weekly, was established in 1942. It is named for Isaiah Thomas, of Worcester, father of the American book trade, and Mathew Carey, Philadelphia publisher of a century and a half ago.

## Strauss-Hofmannsthal

(Continued from page 133)

too much the hero of the moment."

What Hofmannsthal recognized clearly as a necessity, and what he constantly preached, demanded, and stubbornly argued for, in these new letters to Strauss was the freeing of opera from the romantic style of Wagner, with its declamatory style of song and its large symphonic orchestra.

In a passage which was entirely altered in the first edition of the letters but is now restored to its original form, Hofmannsthal expressed his antipathy for the "unbearable Wagnerian bellowings about love", which he called a "repulsive, barbaric, almost bestial thing". What he kept demanding from Strauss were light operas with melody, smaller orchestra, and melody that lay well for the voice. "Not that I thought you could write like Lehar! You informed your wife very decisively about that point some years ago in a Berlin restaurant: 'I can't write like him, because there is more music in a few measures by me than in a whole Lehar operetta.'" Strauss was very grateful to Hofmannsthal for his prodding, and wrote to him while he was working on Die Frau ohne Schatten: "Your cry of warning against Wagnerian 'music-making' went straight to my heart, and has opened the door to a whole new landscape."

In spite of this admission and in spite of Strauss's promise: "I promise you that I have now definitely removed my Wagnerian mu-

sical armor," Die Frau ohne Schatten is very Wagnerian. Strauss himself called it the last romantic opera. Hofmannsthal referred to this fact when he wrote that Strauss and he had become "too difficult in this opera" and that the work had been "a gigantic burden on Strauss's shoulders".

In Der Rosenkavalier Strauss had already ventured into the realm of gleaming, wide-flung, sensuous melody. It appears that the turning of modern opera from the Wagnerian heroic form of opera with its lofty speech and sonorous orchestra to sprightly, songful and melodic opera with set numbers was instituted by Strauss. "If I understood your indications correctly," wrote the poet in October, 1908, to Strauss, "you want to create something stylistically new, that will resemble the older opera, with an alternation between set numbers and other passages which will resemble the old secco recitative." One year later, Hofmannsthal sent him the sketch for such an opera: Der Rosenkavalier. Strauss, who composed the music for this opera in an especially happy mood, always wanted in later years to compose another Rosenkavalier. This desire grew ever stronger, the older he became, and the more he felt that the lightness and sensuous beauty of melody of the Rosenkavalier music was beyond his powers. Arabella, created by Strauss and Hofmannsthal in 1927-29, was intended to be a second Rosenkavalier, but this opera is as far

from the melodic beauty of its model as youth is from age, real love from memories of love.

In the opera Ariadne auf Naxos, Strauss, who had surprised the world by turning from the oppressive oriental nights, from the perverse sensuality of Oscar Wilde's Salome, from the sickened and exhausted world of Greek culture and the first preaching of Christianity, from the bloody myths of Elektra, to the melody, spirituality, brilliance and decorative splendor of Der Rosenkavalier, remained on his new path. The prelude to Ariadne, composed especially for Vienna, seemed to him and to Hofmannsthal to open "a new path". Hofmannsthal wrote to Strauss that: "Ariadne is the most beautiful thing you have written and it is worth the trouble to attempt something new, basing it on the style of the Prelude." Strauss answered: "I am entirely of your opinion that the Prelude to Ariadne is the new path that I must pursue, and my inclination is towards a realistic comedy with really interesting characters, whether it have a predominantly lyric content like Rosenkavalier, with its magnificent Marschallin, or a burlesque, parodistic content, in the manner of Offenbach's parody."

When Strauss lost his librettist in 1929, he lamented: "this genius, this great poet, this unique gift . . . No one can replace him for me or the musical world!" This grief was sincere, for Hofmannsthal was more than a good librettist. Strauss's whole artistic development might have been different without Hofmannsthal.



By HOWARD TAUBMAN

The music is the dominant element in the approach of the Concert Choir, which began a series of four concerts of choral works at Town Hall last night. There was not a dull piece on the program—nor an unworthy one. A glance at the remaining three programs would indicate that Margaret Hillis, founder and conductor of the group, will hold to this standard of choral music of past and present.

The choir is relatively new. Based on a nucleus drawn from the Tanglewood Alumni Chorus, it was organized in 1951, gave two concerts last season and appeared twice with the New Friends of Music earlier this season. It is a mixed group of thirty voices, and when solo singing is required the members of the choir step forward to do the job. The attitude of the ensemble seems to be one of dedication as well as joy in singing.

At the center of this attitude stands Miss Hillis, a busy, efficient young musician whose conducting of this choir is merely one of many jobs. Her manner as a conductor is businesslike, clean-cut, vigorous, almost masculine. The performances she evokes have similar characteristics. This is honest, straightforward music making.

It achieved eloquence last night in Poulenc's "Exultate Deo" and "Salve Regina," in which the French composer's special gift for capturing a devotional mood is exhibited anew. There are touches of modern seasoning to spice the piece, but its underlying content is faith. The choir, singing a cappella, presented these motets with delicacy of color and refinement of phrasing.

The opening "Ave Maris Stella," an excerpt from Monteverdi's "Vespro della Beata Vergine," served notice that the choir's aims would be high. The small chamber orchestra, which helped out during the evening, provided fine support in the instrumental ritornello which, written in 1610, is remarkable for its modernity and dramatic power.

The big works were Bach's "Magnificat" and Schubert's Mass in G. The exultant passages of the Bach music went with irresistible stride, and the sweetness and purity of the Schubert mass, written when this composer was 17, were conveyed agreeably.

# The Concert Choir

## Margaret Hillis,

conductor



TOWN HALL — NEW YORK, 1952 - 53

### November 9

The Witch of Endor . . . . . PURCELL  
Le Devin du Village . . . . . ROUSSEAU  
(American Chamber Opera Society  
With the New Friends of Music)

### December 21

Cantata on Elizabethan Songs . . . . . STRAVINSKY  
(With the New Friends of Music,  
Igor Stravinsky, Conducting)

### January 16

Ave Maris Stella . . . . . MONTEVERDI  
Magnificat . . . . . BACH  
Exultate Deo . . . . . POULENC  
Salve Regina . . . . . SCHUBERT  
Mass in G . . . . .

### February 8

Coronation of Poppaea . . . . . MONTEVERDI  
(American Chamber Opera Society  
With the New Friends of Music)

### February 12

Requiem . . . . . MOZART  
Three Divine Poems . . . . . BERNARD HEIDEN  
Italian Madrigals—  
Seven Chansons . . . . . POULENC

### March 12

Lobet Den Herrn, Alle Heiden . . . . . BACH  
Jephtha . . . . . CARISSIMI  
From An Unknown Past . . . . . NED ROREM  
Five Part Songs, OP. 104 . . . . . BRAHMS  
16th Century French Chansons—

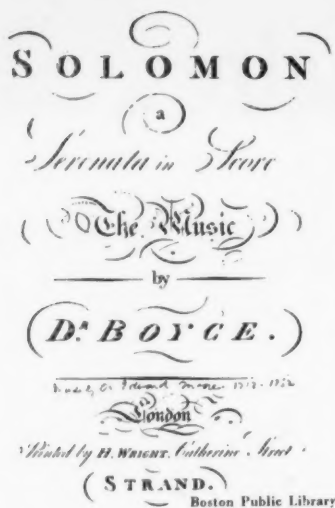
### April 21

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Shown here is the title-page of the 1743 edition of Boyce's Solomon Overture, later called Symphony No. 6

(Continued from page 29)  
works, for there is plainly a pattern of progress reflected in them. Thus, the first three in the series are relatively simple in structure. The opening movement of No. 4 is more elaborate; the scheme of No. 5 employs antiphonal as well as a more complex contrapuntal treatment of the material. In numbers 6 to 8, Boyce moves even further afield by prefacing the 1st movement with a slow introduction, more "symphonic" in feeling (as we understand that term) than anything else in this sequence. Plainly some outside influences have been at work to alter the composer's thinking, but without additional data any conclusions would be mere guesswork.

It would seem, from the facts so far presented, that the above quotation from Irving Kolodin's remarks on the liner of the Zimble recording of the eight symphonies is erroneous in many details. By way of recapitulation, it can be said that there is no "pattern of progress" in these works, since the numbering of the symphonies was arbitrary and not chronological; that Symphony No. 6, which seems to be more "symphonic" than some of the others, was actually composed before No. 3 and No. 4, and its first movement is nothing more than a French overture, which perhaps is one of the most idiomatic manifestations of the middle and late baroque in music rather than of the symphonic style of the later Mannheim school or of early Haydn.

#### Hypothesis Mere "Guesswork"

Kolodin's reference to "some outside influences" that may have altered Boyce's thinking in regards to the "advanced" feeling of the Sixth Symphony clearly refers to the possible influence on the English musical scene of Karl Friedrich Abel and Johann Christian Bach, the youngest son of Sebastian Bach. This supposition, in turn, rests on the date that Fétis, the eminent Belgian historian, gives for the symphonies, 1765, which is three years after the arrival of J. C. Bach and one year after the famous concert series given jointly by Bach and Abel in London. Since Symphony No. 6 (the overture to Solomon) was performed in 1743, it is quite certain that the above hypothesis

## Boyce's Symphonies Offer Excellent Examples of English Melodic Style

concerning these symphonies was truly mere "guesswork."

What the eight symphonies offer us today is not any display of contrapuntal technique or any other exceptional technical achievement. Boyce would perhaps have been the first to realize his own limitations, since he knew the music of Handel and most certainly some of the work of J. S. Bach. The fugal development in the first movement of the Sixth Symphony is in the Handelian manner. If technical prowess were the only recommendation for the symphonies they would have remained in the same obscurity accorded to many other contemporary compositions. Again, if contrapuntal and harmonic practices are to be compared, the eight symphonies would seem pallid after the Brandenburg Concertos.

But that which Boyce does offer us is less amenable to analysis—an English melodic style; see, for example, the tune of the second movement of the Third Symphony, the themes of the first and third movements of the Fourth Symphony, and the last movement of the Sixth Symphony. Another important contribution Boyce made in these works is in the field of orchestration, which Reginald Nettel discusses very adequately in his *Orchestra in England*.

That Boyce had obviously reissued "old wares" under a new

label should not be surprising to us in the twentieth century when it is a commonly accepted practice to publish ballets as symphonic suites or, in the case of Hindemith, to excerpt music from an opera and call it a symphony. In the less particular era of the eighteenth century this was almost standard operational procedure, and Handel was perhaps the most notorious composer in this respect, rearranging older pieces under new names in order to supply his publishers' demands for new music. An obvious parallel to the Boyce procedure comes from an unexpected source, namely, Haydn, whose Symphony No. 60 was originally the overture to *Il Distratto* and whose first movement for his Symphony No. 63 was the overture to *Il Mondo della Luna*.

The lack of any published score for the eight symphonies as such is again not too difficult a mystery to explain. For one thing, the scores had already been published in the Walsh, Harrison, and Wright editions of Boyce's dramatic works, and for another, these instrumental pieces were usually directed from the harpsichord. Furthermore, Nettel refers to the Boosey & Hawkes edition of Handel's *Water Music* as relying "on the edition in parts [my italics—V. Y.] issued by Walsh in 1732 or 1733..." Thus the printing of the eight symphonies in

parts and not in score was an understandable measure of economy and eighteenth-century common sense, although it has inconvenienced modern editors.

If any good result can be hoped for from this article it is that we should become acquainted not only with the eight symphonies but also with the Musical Entertainments from which they come. These operas should become a part of the repertoire of opera workshops that seek new and fresh works not above the technical skill of beginning performers. The symphonies themselves, as well as Boyce's chamber music, are likewise good material for the growing number of small orchestras and ensembles. It would be well first to see editions of these works that remain faithful to the original instrumentation. Editions like Lambert's Oxford University Press edition of the symphonies, which omit the figured bass, deny the essential feature of their musical style.

Another more general but equally important plea can be made here for a revised outlook on the whole question of the role of the masterpiece and the genius in our musical society. We cannot afford to shun the effective and musical works of lesser composers, no matter how many Stravinskys, Bartoks, Hindemiths, and Milhauds there are. The preoccupation of our orchestras with the "fifty famous pieces" has already been modified. It is time now for a more liberal attitude towards the new music by lesser known and younger composers. The parallel that existed between Handel and Boyce exists today in our country.

## Carl Rosa Opera

(Continued from page 136)

nature of this company was most plainly revealed.

Lloyd's opera, old-fashioned in style, characteristically English, clumsy and powerful by turns, is, in a sense, the consummation of one branch of English opera, stemming from the Glastonbury operas of Rutland Boughton through the works of Delius and Holbrooke. These operas are akin in their native impressionism, an inner dramatic strength, and the conviction of their finest passages. Otherwise, they go their individual ways, and these ways have mostly led to oblivion, for want of qualities and a national tradition that would keep them before either the public or a sizable group of musicians. Socman, however, was not only a good show; it was a rare and often moving experience, which owed much to the musicianship and dramatic insight of all who took part.

This emphasis on ensemble also pervaded performances of *The Barber of Seville* and *Faust*, both conducted by Arthur Hammond and both given in their original versions. Mr. Hammond had given the role of Rosina back to the kind of singer for whom the ensembles were written—a mezzo-soprano, restored her aria in the lesson scene, and prepared the opera with a spirit and polish that were highly infectious. For once the English-speaking audience could

understand and laugh at the comic scenes, without losing the beauty and period flavor of the music in the superficial antics with which many modern stage directors are inclined to clutter up the stage.

The restorations made by Hammond to nearly every opera in the repertoire (there were fourteen in 1951-52, including *The Flying Dutchman* and *The Tales of Hoffmann*) are of importance in themselves, but they are also a sign of the high artistic aims and standards of the company. The connoisseur may balk at an orchestra of 37 and a chorus of small dimensions. Yet the thirty-odd choristers were spirited, full-voiced, and precise in attack: they were the best single element of the *Rigoletto* performance I saw, in which some of the soloists fell below standard. The orchestra generally did its job satisfactorily, and some of the woodwinds and brass players were first-rate. The small size of many provincial theatres makes a larger permanent body of players an impossibility at present.

The performance of the repertoire operas in English has been a tradition so long that the older members of the company, at least, know their parts backwards, and are able to put the dramatic or comic points over to an audience with ease and artistry. The translations are mostly traditional, and if they seem to date from the halcyon days of Natalie MacFarren and Henry F. Chorley, they are all eminently singable, and, when reasonably well enunciated, can be

understood. Feeling and conviction are necessary to any opera singer, whatever language he is using. These qualities, coupled with high musicianship, have made the recent Carl Rosa Company performances unique in Great Britain.

## Bach Festival Scheduled for Berea

BEREA, OHIO. — The Baldwin-Wallace Conservatory of Music will hold its annual Bach Festival on May 22 and 23. The large work to be performed this year is the Christmas Oratorio, which will be divided between the afternoon and evening concerts on the 23rd and other choral works being prepared are Cantatas Nos. 1, 36, and 57, and the motet *I Wrestle and Pray* by J. C. Bach. Figuring in instrumental programs will be the Concerto in C major for Three Pianos, the First Orchestral Suite, the Second Brandenburg Concerto, two sonatas for clavier and flute, the Sonata in G minor for Solo Violin, and several organ pieces.

Groups participating in the four concerts of the festival will be the Baldwin-Wallace Orchestra and Bach Chorus, the A Cappella Choir, and the Brass Choir, which will again play half-hour programs of chorales before each of the four formal concerts. Soloists listed are Mary Marting Pendell, soprano; Frances Lehnerts, alto; Glenn Schnitke, tenor; and Phillip MacGregor, bass.



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## Community Orchestra's Programs Are Broadening True Culture in America

(Continued from page 124)  
these funds. The remaining two-thirds of his salary is paid by the school board.

In addition to the musical work of Flint public schools, which comes under the supervision of the city's musical director (Raymond Gerkowski, former Cleveland Orchestra cellist), the Music Association sponsors eight different music organizations: a symphony, symphonette, youth symphony, concert band, string quartet, civic opera, and two choral units.

All groups are manned entirely by local personnel. No outside musicians are brought in for any performances. The work of each group is integrated into a total over-all program, eliminating conflict in rehearsals and concerts. Admissions are never charged. Free-will offerings taken at concerts are turned over to the Community Chest.

In addition to these association-sponsored activities, there are numerous other music groups in the city, including bands and orchestral ensembles, mixed choruses, at least six male choruses, and 22 church choirs.

Throughout the nation's hundreds of cities sponsoring community symphonies, there can be found many variations of these three basic programs. In Bellingham, Wash., the symphony, civic band, and civic chorus are sponsored jointly by the Western College of Education and Bellingham School District. Concerts are free; participation is volunteer.

Many California orchestras have similar set-ups involving city and/or county recreation-and-parks commissions, colleges, public schools, and symphony associations. The Joliet (Ill.) Symphony is a combined project of the Joliet Junior College and the sponsoring symphony association.

Fine as these volunteer projects are, many community orchestras have preferred a quasi-professional set-up. This may include salaries for full-time conductors and orchestra managers ranging from \$3,000 to \$10,000 annually and paying fees averaging about \$300 a season for all or part of the orchestra musicians, who must, of course, look to other employment for their main source of income. Financial support for these orchestras comes from ticket sales, contributions, sale of program advertising, occasional tour concerts, rare broadcasting contracts, and symphony women's association benefit projects. The last may range from pancake breakfasts to Viennese balls.

### Expansion Limited

League studies show that community orchestras can develop annual financial support in amounts equivalent to 25c to 50c per capita of their city's corporate population. When they expand much beyond the 50c per capita figure (\$50,000 in a city of 100,000 population) trouble, deficits, and belt tightening usually lie in wait for them.

Orchestras operating quasi-professional programs are successful only when they consider themselves primarily as civic institutions offering needed cultural leadership and community participation opportunities. Seldom can they survive when considering themselves only as music-making mediums.

Recognition of this obligation to the community has given birth to programs and policies that are broadening and deepening true culture in America. The Lafayette (Ind.) Symphony, for instance, sponsors a civic opera group because it feels local vocalists should have opportunities for perform-

ance and community service similar to those offered to instrumentalists by the symphony. Sponsorship of community choruses by the Twin City Symphony, Benton Harbor-St. Joseph, Mich., and chamber-music ensembles by the Fort Wayne (Ind.) Philharmonic is common to scores of community orchestra organizations.

Commissioning new works from nationally known, local, or regional composers is undertaken by many orchestras each year because they feel an obligation and desire to encourage America's creative as well as its performing talent. This season the Springfield (Ohio) Symphony commissioned a new work by Louis Mennini in celebration of the orchestra's tenth birthday. The Toledo Orchestra is offering a \$500 composition award for an orchestral work, and the Canton (Ohio) Symphony sponsors an annual composition contest and award.

Organization and sponsorship of youth orchestras is undertaken not only as a community service but also as insurance for the adult orchestra's future existence through development of playing personnel, audiences, and interested citizenry. The Wichita (Kan.) Symphony now has two youth orchestras; the Erie (Penna.) Philharmonic and Birmingham Civic Symphony each maintains a youth group, as do dozens of other orchestras.

### Local Soloists Customary

Encouragement and presentation of local soloists has ceased to be news in the community symphony world for the simple reason that most orchestras are doing it either through continuous and quiet talent hunts or highly publicized symphony-sponsored auditions and contests. The Kalamazoo (Mich.) Symphony, Wichita Falls (Tex.) Symphony, and Kankakee (Ill.) Symphony are among the many groups holding annual artist auditions and competitions.

Scholarship plans designed to meet the special needs of the orchestra and community likewise are accepted as regular procedures by many orchestras. The Bluefield (W. Va.) Symphony spends about one-third of its total income on scholarships at nearby Concord College offered to instrumentalists in the symphony. The Williamsport (Penna.) Symphony for years used part of its funds to send promising young instrumentalists to the country's finest conservatories.

Student concerts, a rarity ten years ago in most smaller cities except when played by a visiting major symphony, now are an accepted and expected part of the annual work of scores of community orchestras. The Baton Rouge (La.) Symphony plays six free children's concerts a year and shares costs with the city's recreation commission. The Tampa Philharmonic reported 250 standees for its first children's concert this season, and will present a double concert in the spring.

Free children's concerts by the Sioux City (Iowa) Symphony are financed by a municipal orchestra tax and those played by the Rhode Island Philharmonic are covered by state funds. The Toledo Orchestra teams up with the Toledo

Museum and the city administration in the presentation of five or six free children's concerts a year. The Birmingham Civic Symphony plays ten children's concerts, co-sponsored by the school board, the symphony and the Parent-Teachers' Association.

Included in the children's concerts are all kinds of student participation ideas and excellent preconcert study plans, many well integrated with the music curricula of public schools.

Family concerts, a cross between a children's concert and the usual adult concert, may have been originated by the Norwalk (Conn.) Symphony. It is found that such concerts serve a real need among people, regardless of age, who wish to "learn about the symphony" and who wish also to attend afternoon concerts in family groups. Several orchestras announced family-concert series as additions to the 1952-53 seasons.

### Champions of New Music

A few orchestras have assumed responsibility for strong championing of contemporary music. The Town of Babylon Symphony, on Long Island, is in the forefront of this cause and over a period of years has built most of its programs and audiences around contemporary works. The Erie Philharmonic has received national recognition for its work on behalf of contemporary music and living composers. Many college symphonies are presenting programs with high percentages of contemporary works.

Community symphonies are not hesitant about experimenting with new concert forms. They try orchestral-choral, orchestral-dance, orchestral-narrative, and orchestral-drama presentations; concert versions of opera; music-in-the-round; chamber-music performances as a part of orchestra concerts and combined symphony concerts and art exhibitions.

Community orchestras have wonderful laboratory facilities for these experiments because the conductor, board members, and players live close enough to their public to get immediate, sincere, and frank audience response.

When Mr. and Mrs. Crossroads of America, and C. O. America, Jr., begin voicing opinions on Bach, Beethoven, Milhaud, Stravinsky, and Tchaikovsky—whether or not musicologists agree with these opinions—when these folks form and express opinions based on actual listening, then concert music has become a normal part of their lives, just as have various makes of automobiles and household appliances. This is a milestone in America's cultural awakening. America's community symphony orchestras are proud to have had a hand in it.

### Austin Hears Opera in Concert Form

AUSTIN.—The concert performance of *La Bohème* on Feb. 15 by the San Antonio Symphony, conducted by Victor Alessandro, with Bidu Sayao, Anne Bollinger, and Mario Del Monaco among the guest soloists, marked the first time that opera had been presented in this city under professional auspices.



Howard Hanson presents the National Music Council's Award of Honor to Pierre Monteux as Harl McDonald looks on. The citation was given for Mr. Monteux's efforts on behalf of American music during the 1951-52 season, his last as regular conductor of the San Francisco Symphony

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## Says Martha Graham:

(Continued from page 6)

feel amply satisfied. But I do know that there is no one system or tradition that is the gateway to great dancing. What most people call classicism is merely a style not a spirit. True classicism can exist in any idiom.

As far as the attacks upon contemporary dance are concerned, it is the same old story. When Isadora Duncan died, the reactionaries said that was the end. There was no one to succeed her. Well, there wasn't. But they grew. This fight has been waged forever by contemporary expression. If the people who attack modern dance would examine history they would see the same controversy repeated in many different ages and societies.

There are always people on the side of death, people whose energies are a little depleted, who desire the status quo. Exploration in the arts, as in other phases of life, is too painful for them. Their attitude is a symbol of the tired mind. Since cynicism is infinitely easier to sustain than faith, they attack anything new or disturbing. They are insecure, for when you deny any contemporary expression or addition to classical tradition you are revealing psychological instability, not stability. These people think they can tear down the creative exploration of modern dancers through ridicule. They may make things infinitely more difficult for individuals. They may delay progress. But they will deepen the content of contemporary dance in the process and they will ultimately fail.

You can no more stop modern dance than you can stop the progress of the seasons. It happens to be the nature of man. No one can take out of the heart of man certain images. And one of these images is the inability to be completely satisfied by the law. The individ-

ual human being must always think and create for himself. This is why totalitarian systems will not tolerate true contemporary dance, for they cannot tolerate the individual. There is no fight between ballet and modern dance. The fight is actually between reaction and the free spirit in dance of all traditions and styles.

I should not like my own works to be made into a cult or a stylistic fetish. But I am not opposed to their being performed in the future by other dancers. My only concern would be that the dancing should not seem old-fashioned or inept. As long as they are kept vital they should live as long as people want them. As far as my own roles are concerned, I have already shared some of them and shall share more of them in the future. This season, I plan to alternate with Pearl Lang in the role of the Bride, in Appalachian Spring, and to alternate with Yuriko in the role of She Who Seeks, in Dark Meadow.

Every dancer has to make his own struggle for existence. We cannot coddle people because their ideas are sympathetic to us. But the good ideas and the good dancers will win out. For the images of experience, thought, and emotion change, even though mankind retains the same basic patterns of behavior and reaction. And these new images are reflected in all the arts.

## Medieval Music

(Continued from page 19)

work has to communicate. If such an operation is impossible, the work of art does not exist. That is why the idea of *l'art pour l'art* is pure nonsense—music for musicians and the ivory tower, pure nonsense.

The other important lesson to be gleaned from the above is that natural evolution is a slow process. Thus music, if as an art it is to adhere to the order of nature, must, and in the

end does, evolve slowly. It would be absurd to attempt to halt this evolution as the academicians wish to do, but it is equally absurd that the creative artist should believe himself to be in a position to precipitate this natural evolution and to fix his efforts to that end. Musical evolution is a collective work. It follows a path irrespective of the individual, according to laws that are unalterable, even through the exercise of a system. Musical composition is not a fabrication; it is a discovery. It is in this sense that music can occupy its rightful place in a universal order.

## The Wig

(Continued from page 27)

Here the hair is processed from the first raw bundles; drawn out, combed, twisted tightly on rods, and immersed for long periods in boiling water to put a curl in it ("the real permanent wave," commented Bill, "though impractical for human heads"), and eventually worked into the net of the wig-base by hands as clever and graceful as those of the lace-makers of Bruges. I stood and watched a woman who plied her hook so swiftly the eye could hardly follow.

"It's just a job," she said gruffly, when I ventured to admire her artistry. But I thought she looked pleased nevertheless. What she was making was a work of art. A finished wig is an object beautiful and cunningly wrought.

Over in the corner a man was intent on an object he held firmly in one hand, working with the other to lace long white hair into what was destined to be a patriarchal beard. I looked twice at the object and still had to be reassured by Aaron. It was a huge Dutch sabot (the foot it fitted must have been a size 19), a real wooden shoe, on which the beards of Pogner was being built. Thus do ends meet in the wig-making business.

## Composer's Forum

(Continued from page 33)

In opera the music must take charge from the first bar to the last."

Egk: "The text must be so conceived that it allows, or still better, provokes, the musical form."

Malipiero: "In my work, words and music, far from seeking to eliminate each other, are on the most cordial terms. Where poetry reaches its climax the word prevails by translating itself completely into music. In certain cases it is actually necessary to understand the words, as for instance when their object is to explain the situation or to elucidate the subject." Dallapiccola is of the same opinion: "So long as the action is not completely sketched out, the text must remain clear. In an aria, which as a rule expresses simply a feeling (of joy, distress, etc.), the audibility of each word is no longer indispensable."

Delannoy: "In the last resort it is the lyrical translation of the situation which carries the day. But, in order to give a work of large dimensions the necessary aeration, one is obliged to provide successive plans which lead from ordinary speech to absolute song, by way of poetic diction, and the varieties of recitative, from secco to sostenuto. It is naturally possible to make this progress in reverse, or to break the chain of transition, according to dramatic requirements. For my part I used this

method with discretion in Puck; in the choreographic drama Abraham I make a tragedian's dialogue with the orchestra. The field of experiment is wide but at all events music, even when it is invisible, must always be present or rather implied."

### IV

**Do you agree with the proposition that the essence of the spoken theatre is action, and that of the lyrical theatre emotion?**

Dallapiccola and Delannoy answer yes. Malipiero and Pizzetti consider that, whether spoken or sung, drama is always action and emotion combined.

Blacher and Egk answer with a downright no, and Blacher to contradict this excessive generalization, instances the work of Chekhov and Giraudoux in straight theatre, and that of Mozart and Verdi in opera.

### V

**Are the traditional forms of opera founded on fundamental necessities and still valid in our days? or should they be considered as the offshoots of a tradition that grew out of temporary circumstances?**

Bliss believes that every new opera poses new problems of style, and that therein lies the fascination of this greatest of all forms of music. He is joined in this opinion by Blacher who considers that the form of all good operas is al-

ways new. Dallapiccola desires a definition of the term "traditional forms". They serve to establish a clear differentiation "between moments of lyrical expansion and moments in which the action is unfolded. I therefore consider the obligation of providing arias, choruses, duos, etc., well-founded. Moreover neither Wagner, Mussorgsky, Berg nor anyone else has ever repudiated such an obligation."

Delannoy: "The traditional forms constitute an order which is still valid. We must catch hold of them again, over the heads of Wagner and Debussy, but in order to carry them much farther ahead!" This opinion is echoed by Egk: "The traditional forms of opera always allow of a new declension. But under the most novel, personal and apparently revolutionary forms the primitive prototypes are always clearly discernible."

Malipiero: "The life of the mind perpetually renewed is our only challenge to death. Under the Second Empire, the opera with grand arias, duos, trios, etc., was necessary to Paris, as Wagner was necessary beyond the frontier. But if the form of opera that flourished at the turn of the century continues to be fairly well received today, it is simply because the singers play a similar part in it as the spoiled champions of the sporting world."

### VI

**Among the operatic productions of recent years which do you think have contrib-**

**uted most to renewing the art?**

Out of five answers (Bliss and Pizzetti having abstained) it is significant that Berg should be mentioned three times; Ravel and Kurt Weill twice. Here, however, are the answers in full. Blacher: Wozzeck (Alban Berg), Oedipus Rex (Cocteau-Stravinsky).

Egk: Dreigroschenoper (Brecht-Weill), Oedipus Rex.

Dallapiccola: Wozzeck, Lulu (Berg), L'Enfant et les Sortilèges (Ravel), Doktor Faustus (Busoni), Christophe Colomb (Milhaud), Le sette Canzoni, Il Torneo notturno (Malipiero), Erwartung (Schönberg, only revealed to the public in 1921).

Delannoy: "Attempts to reform the structure of opera have remained exceedingly timid. . . . Nevertheless very interesting signs are discernible in such spectacular oratorios as Jeanne d'Arc au Bûcher (Honegger) and Columbus (Werner Egk) despite their static character, and in Kurt Weill's Mahogany, Jacques Ibert's Angélique, and Benjamin Britten's The Beggar's Opera in a lighter vein. The most audacious is perhaps Malipiero's Allegra Brigata, but audacity does not always spell success. With The Consul Gian Carlo Menotti has shown extraordinary ability both as a composer and as a man of the theatre, but he has not renewed anything."

Malipiero: Wozzeck, L'Enfant et les Sortilèges. "These masterpieces are floating islands that lie at a certain distance from the mainland of lyrical drama."



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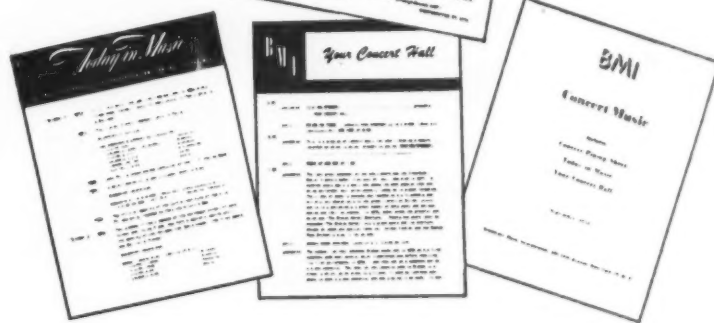
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# GERMANY

By H. H. STUCKENSCHMIDT

Berlin

IS cultural life possible without state or municipal subsidy, without the support of drama, opera, symphony orchestras and choruses? This question has been answered differently in different countries. The Anglo-Saxon countries have always insisted that it was possible without state aid. In Germany, with its old tradition of court- or state-subsidized cultural life, the answer has been no. But in England and America people also feel that the public financing of artistic projects is dangerous because it gives the state an opportunity to influence the shaping of cultural life.

In Germany the influence of the government upon art in former days was unimportant. The dislike of Kaiser Wilhelm II for the music of Richard Strauss did not prevent his works from being performed at the Berlin Court Opera. And in the German Republic after 1918 the subsidized theatres led a liberal life, culturally speaking. It was not until the Hitler regime that this freedom ceased, and that a strict supervision of the repertoire prevented anything "undesirable" from being performed.

What is the situation today? After 1945, the public hunger for the fruit that had been forbidden so long was keen. Forbidden writers, both German and foreign, were discussed; and the freedom of discussion was well-nigh unlimited. Since the theatres were full every evening before the currency reform, the producers could risk experiments. But since 1948, since every sort of goods has become available in Western Germany, since the D-Mark has been pegged high, the situation has changed somewhat. The repertoire has to meet the laws of supply and demand. Furthermore, the spiritual adventurousness of the public has become widely satisfied and many people with full stomachs want a diet of art that is easily digestible.

## Bureaucratic Taste Imposed

All this has resulted in a more conservative trend in German opera houses. And the state financial officials, from whose support the theatres live, are using the situation adroitly to impose upon them what might be termed bureaucratic taste. For the time being, this is being done discreetly and without compulsion, so that firm-minded theatre directors can ignore the pressure. But the danger of allowing the state and the cultural officials a stronger influence upon Germany's cultural life is present. It is already a latent threat. When a minister of the German Bundesrepublik recently warned Germany's painters to guide themselves by nature and the "healthy instincts of the people", he naturally incensed Germany's intellectuals, who found an outlet in a clever letter written by the composer Wolfgang Fortner.

West Berlin is by all odds the poorest of the German lands. But luckily it has a generous provision for cultural institutions and activities, and the Berlin Municipal Opera (Städtische Oper) has a larger subsidy than any opera house in the world except La Scala in Milan. The financial officials recently issued their report covering the period from April 1, 1950, to March 31, 1951. During that period the Municipal Opera received 4,700,000 D-Marks (more than a million dollars). This financial report also took up the repertoire. It was pointed out that Wiener Blut (a Hollywoodesque extravaganza) attracted 80% capacity attendance; that Carmen, conducted by Leo Blech, reached 81%, with Lortzing's Zar und Zimmermann,

Weber's Der Freischütz, Wagner's Das Rheingold, Humperdinck's Hänsel und Gretel, Wagner's Die Walküre, Verdi's Aida, Mozart's Le Nozze di Figaro, and Beethoven's Fidelio following next in popularity. Under the general average of 67% attendance were Wagner's Tristan und Isolde, Tchaikovsky's Die Zauberin, Liszt's Die Heilige Elisabeth, Britten's Albert Herring, and Oboussier's Amphitryon, as well as the ballet performances.

The officials published these statistics without commentary. But in the closing plea for economy there lurked the hint: Please give us more of Wiener Blut and less of modern opera. But if our opera houses determined to make themselves a sort of mixture of "Museum and Amusement", perhaps they would not need any more public subsidy!

Let us contrast these statistics, which are related to the popular taste, with the results of a Christmas poll held by the *Neue Zeitung*. Two dozen of Germany's best-known intellectual

wardnesses, but it revealed a feeling for scenic proportions and expressive gesture. The operetta scenes, with Jupiter, Mercury, and the four queens, were the most successful, as well as the two duets in the bridal chamber and in Midas' hut.

The principal roles were excellently cast: Traute Richter's honey-clear soprano for the Danae; Hans Beirer's super-tenor for the Midas; Herbert Brauer's cultivated baritone for the Jupiter; and the young American tenor Robert Bernauer, who was unfortunately indisposed, as Pollux. The quartet of women, Sieglinde Wagner (Leda), Elisabeth Hufnagel (Alkmene), Irma Beilke (Europa), and Lisa Otto (Semele), also revealed vocal and dramatic talents of a high order. Leopold Ludwig was an intense and original conductor of the work. The color and richness he obtained in the orchestral sonorities were missing from Josef Fenneker's somewhat pallid décor.

In his Tosca production Adolf Rott



Seen in the Berlin Municipal Opera production of Richard Strauss's *Die Liebe der Danae* are Lisa Otto (Semele), Irma Beilke (Europa), Herbert Brauer (Jupiter), Elisabeth Hufnagel (Alkmene) and Sieglinde Wagner (Leda)

leaders were asked to describe their strongest artistic impressions in the years 1951 and 1952. Besides many achievements in painting, literature, the films, and the drama, musical works were also named. Stravinsky occupied the first place; Bartok the second; and Mozart the third. Which information should determine the course to be followed: that which concerns the paying public (including the paying state) or that which concerns the leading spirits of the nation?

The Berlin Municipal Opera, which promised a year ago to include Alban Berg's *Wozzeck*, Arnold Schönberg's *Moses and Aaron*, and Igor Stravinsky's *The Rake's Progress* in its repertoire, was, as might be expected, much more modest in its actual achievements. The only novelty apart from Boris Blacher's *Ein Preussisches Märchen*, excellently produced during the Berlin Festival, was Richard Strauss's *Die Liebe der Danae*. *MUSICAL AMERICA* has already reported the curious history of the work and its world premiere in Salzburg in August, 1952. The Berlin premiere was a triumph for the leading artists in the cast, but it did not conceal the weaknesses of the opera. Heinz Tietjen, intendant of the Municipal Opera, a Strauss producer of high rank, declined to produce the work, although it is dedicated to him. He turned the production over to the 24-year-old grandson of the composer, whose name is also Richard Strauss and who looks clever and gifted. His staging of the opera contained certain awkward-

nesses, but it revealed a feeling for scenic proportions and expressive gesture. The operetta scenes, with Jupiter, Mercury, and the four queens, were the most successful, as well as the two duets in the bridal chamber and in Midas' hut. The principal roles were excellently cast: Traute Richter's honey-clear soprano for the Danae; Hans Beirer's super-tenor for the Midas; Herbert Brauer's cultivated baritone for the Jupiter; and the young American tenor Robert Bernauer, who was unfortunately indisposed, as Pollux. The quartet of women, Sieglinde Wagner (Leda), Elisabeth Hufnagel (Alkmene), Irma Beilke (Europa), and Lisa Otto (Semele), also revealed vocal and dramatic talents of a high order. Leopold Ludwig was an intense and original conductor of the work. The color and richness he obtained in the orchestral sonorities were missing from Josef Fenneker's somewhat pallid décor. In his *Tosca* production Adolf Rott

showed even poorer taste than had earlier directors at the Municipal Opera. He made Scarpia a furniture-mover in the second act, compelling him to assemble a make-shift couch with three chairs. He turned the Sacristan, Spoletta, and Angelotti into grotesque figures with touches of forced fancy that had nothing to do with the action. Robert Kautsky, who was discussed in the Richard Strauss-Hugo von Hofmannsthal correspondence in very uncomplimentary terms, was no worse a seeker for surface effects than Rott. Arthur Rother conducted the excellent cast with firmness and often with brilliance. In the title role Berlin had its first opportunity to admire Carla Martinis, who had sung a striking Donna Anna in Aix-en-Provence. Her voice was voluminous, superb in quality, and extraordinarily dramatic in its evenness. She was awkward in some dramatic details and somewhat provincial in style, but she fascinated her audience with her singing, especially in the *Vissi d'arte*. Josef Herrmann made Scarpia a rounded figure, a threatening, yet elegant, chief of police, whose baritone voice could cut through any orchestra. Sebastian Hauser made Cavaradossi's final act very convincing. Here his somewhat throaty tenor took on a finer quality.

Sieglinde Wagner's beautiful, clear alto voice had made a favorable impression in earlier productions. But it was in *Carmen* that she had full opportunity to display her gifts. It was a distinguished achievement, vocally

considered. Her voice is well schooled, but it can gain in volume. As to temperament, her performance would have benefited by an injection of gypsy blood. With Ludwig Suthaus as Don José and Elisabeth Grümmer as Micaëla, the performance, conducted by the 82-year-old Leo Blech, was on a high level.

A Dutch guest from the Vienna Opera, Theo Baylé, won a pronounced success as Rigoletto. He sang and played the tragic jester in Italian fashion, with dramatic accents that were better in the middle range than at the top. The Cortigiani was the high point of his performance, which suffered from the incompetence of a poor conductor.

While Erich Kleiber conducted a series of performances at the Berlin State Opera (Staatsoper) in the Soviet sector, Karl Böhm appeared on the podium of the Municipal Opera. Mr. Böhm's Christmas performance of *Fidelio* was an eminent achievement, clear in its pathos and pathetic in its clarity, dramatic and symphonic at once, and rising in intensity in its contact with the singers. Helene Werth sang the role of Leonore with her powerful voice, which rang like a bell, and Ludwig Suthaus was the Florestan.

The Hamburg State Opera gave the German premiere of Mario Peragallo's *La Collina* at a Sunday matinee. Wilhelm Schleuning conducted, and Wolf Völker staged the work. The opera is a loose succession of scenes, based on seven epitaphs from Edgar Lee Masters' *Spoon River Anthology*. Peragallo has composed a score of myriad combinations, ranging from piano duet to a vibraphone solo interlude. The vocal parts reveal a true Italian sense for cantabile. *La Collina*, perhaps oriented after Malipiero's *Sette Canzoni*, was created just before Peragallo adopted the twelve-tone idiom, and it has a profound dramatic effect.

## Furtwängler Returns

The concert series of the Berlin Philharmonic reached their peak in three concerts under Wilhelm Furtwängler, recovered from his illness. In his physical appearance one could discern the after effects of his severe sickness, but on the conductor's stand he was as fresh, elastic, and full of temperament as ever. Between the *Freischütz* Overture and the *Eroica* he placed Hindemith's *Harmonie der Welt*, which was new to Berlin. This performance was more convincing than the world premiere in Basel, given by Paul Sacher's Basel Chamber Orchestra, had been. It brought out more clearly the great beauties of the first two movements, and also the richness of pathos and the sonorous sumptuousness of the finale, reminiscent of Respighi, and, in its thematic orientation, of Bruckner.

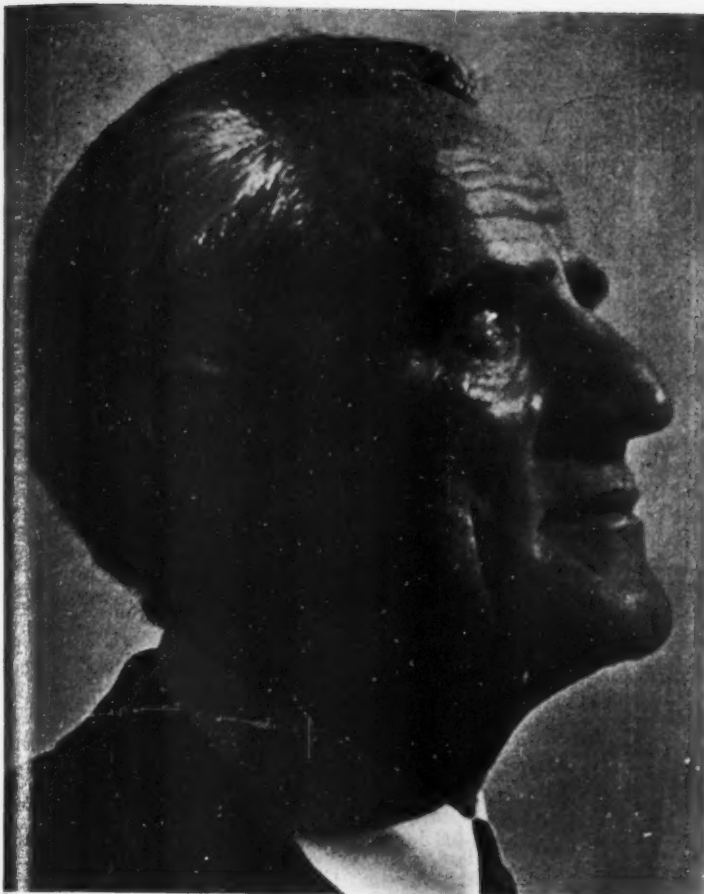
The Philharmonic has seldom played more beautifully than it did under André Cluytens, who had fascinated us during the festival weeks as a conductor of extraordinary culture. With the young violinist Christian Ferras as soloist, he conducted a well-nigh perfect performance of the Brahms Violin Concerto, which followed a demonic interpretation of Ravel's *La Valse*.

Eugen Jochum introduced a Partita by Reinhard Schwarz-Schilling, who is living in Berlin. It is neo-baroque music filled with contrapuntal detail. The Berlin Philharmonic played it effectively. In the same concert Wilhelm Kempff gave a performance of the Schumann Piano Concerto that wavered between pure genius and mannerisms.

Ricardo Odnoposoff was soloist in Mozart's *A major Violin Concerto*, K. 219, with the Philharmonic under Leopold Ludwig. His interpretation was elegant, yet also free and personal in style, and it was successful.

(Continued on page 160)





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February, 1953

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# ISRAEL

By SAMUEL MATALON

## Tel-Aviv

MUSICAL life in Israel is both extensive and intensive. Musical groups are scattered all over the country, in small villages, in kibbutzim, where members rehearse and play after a day's work. But, as everywhere, it is the cities that offer the largest concentration of musical activity, with Tel-Aviv leading in that respect. Tel-Aviv is the home of the Israel Philharmonic, the museum with its chamber-music concerts, the Tel-Aviv Chamber Choir, The Musical Theatre, and other musical institutions. Jerusalem and Haifa come next with their medium-size symphonies—in Jerusalem it is the Kol Israel Orchestra, which serves the Broadcasting Service, and in Haifa a recently founded musical body conducted at the moment by the country's most capable conductor, George Singer.

The Israel Philharmonic, the largest and most important musical body in the country, was founded by the late Bronislav Huberman in December, 1936, and inaugurated by Arturo Toscanini, who was followed by other high-ranking conductors and soloists. In the course of its sixteen seasons, the IPO has rendered a most important service to the development of musical life in the country, and it still retains a leading position in this field. The orchestra has held to the guest-conductor policy, with only one very short breach when the gifted French conductor Paul Paray took over. This state of affairs is welcomed by those who come to the concerts to see, but regretted by those who come to hear. Finding the right man to take over full command of the orchestra is no easy task, and it seems that in the meantime a mid-solution, as adopted in Britain, to reduce the number of conductors and allot a longer period to each of them would be preferable.

## Need Large Auditorium

A stumbling block in the orchestra's way is the lack of a suitable hall, the one now in use accommodating just over 1,000 seats, which means that every subscription concert has to be repeated at least seven times. This hampers the orchestra's work very seriously, and the laying of the cornerstone for a new concert hall accommodating over 3,000, due in a few months, will bring us nearer the solution of this problem. In the meantime, until this new hall opens its gates, the orchestra must willy-nilly continue under these narrowing circumstances.

The IPO opened the season under the baton of Jascha Horenstein, who, after conducting a rather conventional and none-too-inspired performance of Tchaikovsky's Fifth symphony, proved to be a fine exponent of Mahler's Fifth Symphony, in C sharp minor, and Frank Martin's *Petite Symphonie Concertante*, for the rather unusual but effective combination of three solo instruments, harp, harpsichord, and piano, with two string orchestras. Both soloists and orchestra yielded to the conductor's spirited guidance and brought forward a convincing performance of the work. Soloist at the first concert was Rudolf Serkin, who offered an outstanding performance, musically and technically, of Brahms's D minor Piano Concerto. He also gave solo recitals displaying an unaccented personal touch and a complete mastery of the instrument. Appreciation was proved by large and attentive audiences.

The second conductor on the list was Diaghileff's one-time prodigy composer Igor Markevitch, who cre-



The Israel Wind Ensemble plays for an attentive audience in the central hall of the Tel-Aviv Museum, which recently celebrated the fifteenth anniversary of its presentation of chamber-music concerts

ated a deep impression last year with his rendering of Bach's Musical Offering. The culminating point of his current visit was his forthright, vital, and exhaustive presentation, the first in Israel, of Stravinsky's *Le Sacre du Printemps*. This unostentatious and authoritative conductor brought a refreshing spirit to the other works included in his programs, Mozart's Prague Symphony, the fourth symphonies of Brahms and Beethoven, Prokofiev's *Peter and the Wolf*, and several shorter works. Soloist in these concerts was the violinist Ida Haendel, who is no newcomer to this country either. She played the Bruch, Brahms, and Dvorak concertos and appeared in solo recitals, projecting a warm tone and proving her ability to override technical difficulties in paving the road for personal expression.

Other recitalists this season here were Henryk Szering, a young violinist of serious approach, who came from Mexico, and Jean Marie Darre, a French pianist who evoked enthusiasm for her tender, delicate and impressionistic style. Works performed by this artist bore a true stamp of the French spirit. A welcomed visitor from the vocal field was Ellabelle Davis, who made her first appearance before the public here. Her audience, comprising many of the singing profession, accorded her sincere appreciation for her deep, penetrating voice and intelligent musicianship. It was evident from the outset that Miss Davis' voice has undergone the most systematic schooling.

A few months ago the Tel-Aviv Museum celebrated the fifteenth anniversary of its traditional chamber-music concerts held in the central hall. Presenting the country's best artists, the series was conceived by Moshe Kaniuk, whose contribution to the cause of chamber music here cannot be exaggerated. The present season opened with a Bach concert in which the fifth Brandenburg Concerto and the A minor Violin Concerto were performed by Frank Pellig, harpsichordist, Uri Toeplitz, flutist, and H. Haftel, violinist, assisted by a string quartet under the direction of Jacob Malkin. Heard in the second concert was the Israel Quartet, three members of which were formerly with the IPO and resigned their desks to perfect their ensemble. It is now one of the best chamber-music groups in the country and has won wide recognition for its superb performances of the Beethoven quartets. The museum program included three Beethoven quartets and Prokofiev's Quartet in B minor, Op. 50.

A third group appearing in these series consisted of Pinna Salzman, pianist, Rudolf Bergman, violinist, and Daniel Hofmekler, cellist, who offered finely co-ordinated renderings

of Brahms's C minor Trio, Op. 101, and Dvorak's F minor Trio, Op. 65. The Israel Wind Ensemble, made up entirely of IPO musicians, was heard in a *Divertimento* by Mozart, three pieces by Ibert, and, with Moshe Lustig at the piano, Beethoven's E flat Quintet, Op. 16. A solo recital by the harpist Klari Szarvas attracted a capacity audience that responded enthusiastically to her perceptive and technically fluent readings of early and contemporary music. In another con-

cert, not attended by this writer, the reinforced Tel-Aviv Quartet, led by Sascha Parnes, presented Mozart's Quintet in G minor, K. 516, and Brahms's Sextet in B flat, Op. 18.

The Tel-Aviv Chamber Choir has many fine performances to its credit. Headed by its faithful and devoted director, Eitan Lustig, this group of experienced and well-trained singers specializes in Baroque music. Admirers were recently gathered into a collegium musicum, and the ensemble made its first appearance in a program devoted to works by Bach.

The Israeli section of the International Society for Contemporary Music, the Israel Contemporary Music Centre, resumed its program this year with a performance of Britten's *Let's Make an Opera*. Works by local composers are not few in number and are gaining ground abroad. Paul Ben-Haim's symphony, part of which was conducted by Koussevitzky when the IPO toured the United States two seasons ago, aroused wide interest, with critics expressing the wish to hear it in full, and the Koussevitzky Foundation has commissioned a new work from this composer. The David Symphony by Avidom (formerly Mahler-Kalkstein) was also performed by the touring orchestra, and his *Mediterranean Sinfonietta* has been played in Europe. Mark Lavri's *Emek Suite* and a symphony by Jehuda Wahl have both been heard in the United States. A number of works by A. W. Sternberg have been scheduled for performance in several European cities.

The simultaneous vigor of creative production and increasing refinement of performance standards mark an important signpost in the musical history of this country.

# DENMARK

By TORBEN MEYER

## Copenhagen

THE musical life of Denmark is first of all centered around two institutions, the Royal Theatre and the State Broadcasting Company, both in Copenhagen. During the past few years several orchestras have been organized in the provinces, in the towns of Odense on Fünen, Aarhus, Aalborg, and Sonderborg in Jutland. They are all subsidized jointly by the Danish government and the individual municipalities. If they have not yet reached the normal excellence of a professional ensemble, they can still perform most of the repertoire, giving an adequate impression of even the biggest works. In fact, Thomas Jensen, who was one of the two conductors with the Danish National Radio Orchestra during its recent tour of the United States, is the regular conductor of the Aarhus City Orchestra.

The Royal Theatre in Copenhagen is the home of Danish drama, ballet, and opera. The opera company seeks to maintain a standard repertoire consisting of the best Danish and foreign operas. Among the Danish are Carl Nielsen's two operas, *Saul and David* and *Maskarade*. Among the foreign are *Aida*, *The Barber of Seville*, *Così fan tutte*, *Eugen Onegin*, *Faust*, *The Marriage of Figaro*, *Madama Butterfly*, *Die Meistersinger*, *La Bohème*, and *Porgy and Bess*.

The Gershwin opera, regularly given during the past ten years, has been one of the biggest operatic successes here. Many times Anne Brown and Todd Duncan, creators of the title roles, have appeared in the Danish production. Last October, however, the Gershwin estate gave the exclusive European performance rights to the American company that toured the continent last fall and is now in London. The company did not visit

Copenhagen, and the opera's removal from the repertoire has been a severe loss.

Every year one or two famous conductors are invited to appear as guests with the Royal Opera, where the regular conductors are Johan Hye-Knudsen and John Fransen. (Emil Reussen conducts for the ballet.) Last year, Nicolai Malko directed *Eugen Onegin* and *The Bartered Bride*, and this past autumn he conducted the ballet *Symphony in C*, danced with George Balanchine's choreography. Mr. Balanchine came here to select dancers for the main roles but left the staging to the American dancer Vida Brown. Erich Kleiber last year conducted a magnificent performance of *The Marriage of Figaro*, and this year he gave us *Lohengrin*.

Among the new operas this season are Menotti's *The Consul*, with the young Norwegian soprano Hjordis Lauenborg in the main role; Honegger's *Jeanne d'Arc au Bûcher*; and Svend Erik Tarp's new work, *The Faraway Princess*.

The State Broadcasting Company's musical distinction comes from the weekly Thursday concerts, often offering foreign artists as conductors and soloists. Hermann Scherchen conducted among other works Arnold Schönberg's *Sinfonia da Camera*. Eugene Ormandy led four concerts, of which two were for the benefit of the orchestra. Mr. Ormandy, a popular figure in Denmark, conducted Mahler's Second Symphony, Beethoven's Ninth, and many other works. Other conductors were Albert Wolff, Issay Dobrowen, Paul Klecki, and Mr. Malko.

Most Copenhagen concerts take place in the Odd Fellow Palace. Many American artists have performed there, including Ellabelle Davis, Marian Anderson, Isaac Stern, Abbey Simon, Alexander Brailowsky, Julius Katchen, Yehudi Menuhin, and Mischa Elman. A special success was won by Kirsten Flagstad in her first appearances here in fourteen years. Of course, Denmark has its own large and highly qualified group of artists,

(Continued on page 162)

# AUSTRALIA

## Melbourne:

By BIDDY ALLEN

SINCE 1949, when a small but fanatically earnest band of modernists joined forces as a New Music Society, there has been a determined and well directed underground movement in outwardly conservative Melbourne. So well has the society done its work that today, with much increased membership, it exercises direct influence on the music-minded community as a result of carefully prepared monthly programs of recorded and live performances. As a center of stimulating and provocative discussion it also exerts considerable indirect pressure upon other music clubs and educational ventures.

The strength and scope of the modern trend among the younger generation of concertgoers were apparently unsuspected by the Australian Broadcasting Commission until the appointment of the dynamic Argentinian musician, Juan José Castro, as resident guest-conductor of the Victorian Symphony. Brimful of nervous energy, and expert in the handling of sharply contrasted rhythms, Mr. Castro was plainly ill suited to the regulation classical programs presented in the early weeks of the subscription concert season. Experienced music lovers were distressed by the rough string tone and by a general lack of instrumental nuance. Young subscribers and "day sales" enthusiasts rushed into print with strongly worded and logical demands for a reformed repertoire in line with the conductor's talents.

For the remainder of the season, Melbourne was deluged with unfamiliar music, and the results of ABC capitulation are still in doubt. Works such as Stravinsky's *Le Sacre du Printemps*, which have long since outgrown their news value in other capital cities, are making their first impact upon Melbourne audiences, and the Town Hall foyer has become an argumentative arena. All in all, the advantages of a modernized repertoire have nevertheless outweighed the drawbacks, at least to date. The Victorian Symphony has enjoyed the change in intellectual routine and has accepted the technical challenge with a will. Although the quick turn-over of program material has, on occasion, resulted in a vivid sketch rather than a completed picture, the general shake-up in psychological approach was all to the good, and has the further positive value of stressing Mr. Castro's gift of lucid and incisive orchestral direction.

### Chamber Music Groups

Apart from their regular schedule with the orchestra, many musicians in the Victorian Symphony find employment with various chamber-music societies that, encouraged by the growing demand for contemporary music, are presenting more balanced programs than in previous seasons. Especially valuable work along these lines has been carried out by the Paul McDermott String Quartet, directed by Mr. McDermott, who was at one time conductor of the Scottish National Orchestra. Each program in their model syllabus includes examples of classical, romantic, and modern music. The British Music Society, a women's chamber orchestra conducted by Astra Flack, also maintains an all-inclusive repertoire for various instrumental combinations. Two strong orchestras, the Zelman Memorial Orchestra and the recently founded Victorian Chamber Players, present programs ranging pleasantly from Han-

del and Marcello to Eric Thiman and Alan Bush.

Patrons of the 1952 Celebrity Recital Series, at the Town Hall, heard Walter Gieseking, Elena Nikolaidi, Paul Badura-Skoda, Dorothy Maynor, Michael Rabin, Burl Ives, and Alec Templeton. Mr. Gieseking's superlative playing of the two books of Debussy Preludes, Miss Nikolaidi's penetrating singing of Mahler's Songs of a Wayfarer and the Kindertotenlieder, the instrumental quality of Miss Maynor's voice when applied to French and Russian music, and Mr. Badura-Skoda's entire self-identification with Mozart's B minor Adagio were among the enduring memories.

The 26-year-old organist John Eggington returned to his home town after spending five years in France and England with a record of overwhelming success in the traditional centers of organ playing. An audience of 2,000 heard Mr. Eggington give immediate and startling proof of organ mastery at his first Town Hall recital. A campaign is already under way to persuade civic authorities to revive the post of City Organist, which has been allowed to lapse since William McKie, now organist at Westminster Abbey, left Australia. Mr. Eggington has been invited back to Paris to make further recordings for L'Oiseau Lyre, but he wishes to make his career in his own country and, with that end in view, will embark upon an extended concert season in March.

The managerial office of the ABC will sponsor recitals here by Irmgard Seefried, accompanied by Gerald Moore; Wolfgang Schneiderhan, ac-

(Continued on page 162)

## Sydney:

By WOLFGANG WAGNER

THE past year marked Eugene Goossens' fifth anniversary as conductor of the Sydney Symphony and director of the State Conservatorium. The event prompted the editor of the Australian musical journal *The Canon* to publish a special issue in which, headed by the Premier of New South Wales, musical Australia paid tribute to a personality whose achievements are recognized and admired by the whole community. Mr. Goossens' activities during his

five years' tenure in Sydney have been reported in these columns from year to year and need not be repeated in detail here. He has created a first-rate orchestra whose repertory ranges from the sixteenth-century masters to Berg and Schönberg. Within the first three years of his sojourn, the subscription concerts had to be increased from two to three and later to four series of ten nights, and the youth series has now to be played three times over. The imposing number of nearly 14,000 subscription tickets is taken out each year. This figure itself illustrates the extraordinary popularity enjoyed by Mr. Goossens and the orchestra.

Writing in the same issue of *The Canon*, Mr. Goossens expresses his gratitude to the Australian Broadcasting Commission, the state government, and the City Council, who combined to finance the orchestra. He praises warmly the loyalty and devotion of the orchestral players, their unflinching discipline and *esprit de corps*, but, as a man to whom complacency and parochialism are entirely foreign, he puts his fingers on many sore spots with outspoken frankness. He considers the failure of the authorities to build an all-purpose concert hall for the orchestra as "the greatest obstacle to further Sydney's musical development", a failure that "not only hampers, but threatens to set a term

to both (his) practical and advisory work and usefulness on behalf of the city's music".

The Musica Viva Society, which since the end of the war gave regular chamber-music recitals of high artistic standard, had to terminate its activities at the end of 1951 for lack of public support. Thus we witnessed the shameful spectacle that not one chamber-music concert was presented last year. Want of public interest also caused the abandonment of another string quartet that was sponsored by the Queensland state government for many years. Recitals by Australian artists are poorly attended, and choral societies find it difficult to replace elderly members with fresh voices with the result that Sydney has no choir worthy of its orchestra. The situation is different in other states. In Queensland, for instance, Robert Dalley-Scarlett has raised choral singing to a surprisingly high level, and Norman Chinner has achieved similar results in South Australia.

Concertgoers have come to realize, on the other hand, that the ABC, although primarily a government-subsidized broadcasting service, imports the best overseas artists available. Artists whose names are well known through records or films can be assured a rousing reception and full houses. Walter Gieseking and Dorothy Maynor had to give extra concerts in order to meet the public demand for tickets although it can be safely said that both artists were better in other years. Mr. Gieseking has still to find his peer as an interpreter of Debussy and Ravel, but his playing of some of the more hackneyed concertos was often inaccurate and labored. Nevertheless, he was hailed as one of the greatest pianists ever to visit this country, and in spite of Miss Maynor's rather unorthodox interpretations of German Lieder, the public applauded frantically. Audiences were likewise quick to appreciate the potentialities of a singer like Elena Nikolaidi or a pianist like Paul Badura-Skoda, names entirely unknown here prior to their arrival.

The only other important managerial firm, J. & N. Tait (J. C. Williamson Theatres Ltd.), occasionally presents well-established artists of international repute (Yehudi Menuhin, in 1951; Alec Templeton, last year) but plays a most valuable and significant part in our cultural life by importing theatrical, ballet, and operatic companies.



Michael Rabin (at the piano) and Paul Badura-Skoda exchange instruments when they meet in Melbourne during their Australian tours

Adrian Boddington



Eugene Goossens (left), conductor of the Sydney Symphony, and Robert Hughes at a rehearsal of the latter's Symphony

Norman Danvers





Maria Caniglia and Tito Gobbi in Verdi's *Simon Boccanegra*, in Rome

Savio Oscar

## ITALY

By ROBERT MANN

### Rome

THE RAI (Radio Audizione Italiana) is one of the few public Italian musical institutions whose aims are elevated, clearly defined, and almost consistently realized. In a remarkably short time, it has become about as complete and satisfying an organization as is to be found in Europe, and it can be favorably compared with the BBC and the Radio-diffusion Française.

A far-flung empire, the RAI has its central offices in Rome and branches in all the principal cities of Italy. The units in Milan and Turin are as large and important as the one here. Its publishing house, Edizione Radio Italiana, issues, among other things, the weekly *Radiocorriere*, which lists the programs of the week accompanied by illustrative notes about the most important events. Since 1948, the RAI has sponsored the Premio Italia, which offers an international award of several thousand Swiss francs for the best work composed especially for radio.

Music activities at the RAI are carried out on a broad scale. Three full-sized symphony orchestras and choruses in Rome, Milan, and Turin are conducted respectively by Fernando Previtali, Carlo Maria Giulini, and Mario Rossi, three of the finest young conductors in Italy. While the size of the RAI is impressive, the thing that makes it a vital force is the enthusiasm animating its component parts.

From its inception, the Third Program has been dedicated to the dissemination of the distinguished cultural aspects of Western Civilization. A program will often center about some specific subject, presenting various literary and musical treatments of it during an evening's transmission. For example, there have been evenings devoted to Don Quixote, the Orpheus legend, Don Giovanni, and Berlin of the 1920s.

Last year, the Radio Italiana in Rome opened its Saturday evening symphony concerts to the general public. In the beginning, these were to be regular paid-admission concerts, but the government intervened and would not permit them to run in competition with the concerts of the Accademia Santa Cecilia, which it also subsidizes. Consequently, these RAI

concerts, held in the RAI auditorium in the Foro Italico, are open only on invitational basis. The Accademia Santa Cecilia's concerts, which are vastly inferior to those of RAI, would doubtlessly have suffered had the competition been allowed, but the academy might have been forced thereby to rid itself of the maladies that afflict it.

The RAI Saturday evening concerts are unique in Italy's musical life. They are almost always tasteful and interesting, and they are conducted, not only by Mr. Previtali, but by world-famous guest conductors as well.

### Radio Repertoire Lively

Among the works presented in recent concerts were Mendelssohn's *Elijah*, led by Mr. Previtali; minor works of Beethoven, by Vittorio Gui; Weber's *First Symphony*, Bartok's *Four Pieces for Orchestra*, and Regner's *Variations on a Mozart Theme*, by Mario Rossi; Honegger's *Monopartita*, Hindemith's *Metamorphoses*, by Carlo Maria Giulini; Vivaldi concertos and Petrassi's ballet suite *La Follia d'Orlando*, by Nino Sanzogno; Strauss's *Burleska* and other compositions, by Rudolf Moralt; and Stravinsky's *Oedipus Rex*, by Herbert von Karajan. The list will be further extended when Ernest Bloch, Issay Dobrowen, Ferenc Fricssay, Igor Markevitch, Dimitri Mitropoulos, Eugene Ormandy, and Artur Rodzinski conduct their programs, which are to include Schönberg's *The Survivor of Warsaw*, Milhaud's *Cantata for the Death of a Tyrant*, Scriabin's *Second Symphony*, Ives's *Third Symphony*, Hindemith's *Herodiade*, and Berg's settings of post-card greetings. It would be difficult to find another organization anywhere in the world that offers so much to curious and discriminating listeners.

The transmission of full-length operas is another one of the major activities of the Radio Italiana, and the Milan unit utilizes its orchestra and chorus wholly for operas, which it gives at least twice a week. The Third Program presents a weekly opera performance of special character, while the other networks carry the standard repertory pieces to a larger audience. During a recent week, for example, the National Program broadcast Verdi's *A Masked Ball*, the Second Program gave Leoncavallo's *Pagliacci*, and the Third Program presented Gottfried von Einem's *Dantons Tod*. By listening to all three programs, one can become familiar with the entire panorama of

opera from the time of Monteverdi to the present.

Since the beginning of 1952, the Third Program alone has offered Stravinsky's *The Rake's Progress* and Le Rossignol, Donizetti's *Il Duca d'Alba*, Malipiero's *Torneo Notturmo*, Beethoven's *Fidelio*, Strauss's *Der Rosenkavalier* and *Elektra*, Rocca's *L'Uragano*, Milhaud's *Les Malheurs d'Orphée* and *Le Pauvre Matelot*, Weber's *Euryanthe*, Petrassi's *Il Cordovano* and *La Morte dell'Aria*, Castro's *Prosperina e lo Straniero*, Purcell's *Dido and Aeneas*, Wagner's *Siegfried*, Cimarosa's *Gli Orazi e i Curiazi*, Dallapiccola's *Volo di Notte* and *Job*, Janacek's *Jenufa*, Rossini's *La Pietra del Paragone* and *Cinderella*, Moussorgsky's *The Fair of Sorochinsk*, Castelnuovo-Tedesco's *Aucassin et Nicolette*, Hindemith's *Cardillac*, Cluck's *Iphigenia in Tauris*, Berg's *Wozzeck*, Mozart's *La Clemenza di Tito* and *The Magic Flute*, Cavalli's *Didone*, Verdi's *Giovanna d'Arco* and *Attila*, Respighi's *La Campana Sommersa*, Barilly's *Medusa*, Berlioz's *Damnation of Faust*, Melani's *La Tancia*, Galuppi's *La Diavolessa*, Orlando's *Arlecchino Re*, Pizzetti's *Debora e Jaele*, Ghedini's *Maria d'Alessandria*, and Martin's *Le Vin Herbé*. This list is eloquent proof

## BELGIUM

By EDOUARD MOUSSET

### Brussels

BRUSSELS' musical life is a very busy one—there are often three or four simultaneous concerts—but it revolves in a rather small circle. For many years the programs have been almost unchanging. Bach, Mozart, Beethoven, Brahms, and Wagner make up the bulk of the symphonic programs, just as Verdi, Gounod, Massenet, and Puccini make up the bulk of the lyric repertoire. The Belgian music-lover is just not curious; novelty always alarms him. The Philharmonic Society's praiseworthy endeavor, for example, to make known Mahler's symphonies must soon be given up for lack of interest. Modern music is too often performed before vacant halls, while the 2,000 seats of the Palais des Beaux-Arts are filled three times for a Beethoven concert. Nevertheless, it is the uncommon items that make a musical season rewarding, and it is these that will be stressed in the following paragraphs.

The Théâtre Royal de la Monnaie in Brussels, the principal Belgian opera house, has had constant financial difficulties in recent years. State and city subsidies, much lower than in other countries, have been inadequate. In spite of this, the management succeeded this season in arranging a lively schedule, including the premieres here of Mozart's *Don Pedro's Return*, Menotti's *Amahl and the Night Visitors*, Martinu's *Comedy on the Bridge*, and Wolf-Ferrari's *Il Campiello*. Among the continuing productions are Menotti's *The Consul* and *The Medium*, Strauss's *Elektra*, and Stravinsky's *The Rake's Progress*; and Honegger's *Jeanne d'Arc au Bûcher* is being staged. The many ballets being presented include two new Belgian works, Absil's *Le Miracle de Pan* and Vandervelden's *L'Enlèvement de Proserpine*. Emmanuel Bondevill's *Madame Bovary* will be played here by artists of the Paris Opéra-Comique and Wagner's *Siegfried* by German singers.

The Philharmonic Society, which includes in the list of conductors for the season Issay Dobrowen, Georges Sebastian, Eleazar de Carvalho, Hans Knappertsbusch, and Pierre Monteux, presented Jacques Stehman's *Symphonie de Poche*, which won the 1952 Belgian critics' award, as well as

of the stature of the Third Program.

The RAI has attempted to make up for limitations imposed by broadcasting by emphasizing the educational aspects of its transmissions, that is, by placing any given work in its historical and esthetic framework. The scope of these opera broadcasts differs, therefore, from that of stage performances, in that the delight of listening is combined with edification of learning.

There is a concert of some kind every evening on the Third Program, (as well as daily concerts on the other two networks), but none except the Saturday evening concerts are open to the public. In their variety and excellence of programming, however, they exemplify still further the high standards of the Third Program. The programs of one week, for example, offered, among other things, Beethoven's *Clarinet and Bassoon Duet*, Op. 147; Piano Sonata, Op. 110; and Cello Sonata, Op. 102. Vaughan Williams' *Fantasy on a Theme of Tallis*, two of Mozart's flute concertos, Francaix's *Concertino for Piano and Small Orchestra*, Bartok's *First String Quartet*, and a concert of antique Italian chamber music were also played.

works by Bartok, Villa-Lobos, Honegger, Hindemith, Roussel, and Francaix. Four of the society's concerts are being turned over to guest chamber groups such as the Stuttgart Chamber Orchestra and the Collegium Musicum Italicum of Rome.

The society also sponsored a series of piano recitals by Alexander Brailowsky, Halina Stefanska, Alexander Uninsky, Witold Malcuzyński, Wilhelm Backhaus, and the American Leon Fleisher, winner of last year's Queen Elisabeth Competition. Mr. Fleisher and runners-up in the contest were heard as soloists with the orchestra. Finally, the society sponsored programs by Aimée van de Wiele, harpsichordist; the Pierre Jamet Instrumental Quintet; Gold and Fildale and Scholz and Wührer, duo-pianists; the Hungarian Quartet; and Eduardo del Pueyo, Spanish-born pianist living in Belgium.

### Belgian Music Represented

The four symphony concerts of the Conservatory Concerts Association are being devoted to music of the second half of the eighteenth century. André Cluytens is conducting. Four more eclectic programs, with Edouard van Remoortel, Daniel Sternefeld, Gaston Poulet, and Jivojin Zdravkovic as conductors, include such Belgian works as Jongen's *Bourrée*, vocal excerpts from De Taeve's *Yanick*, Mar-sick's *Tableaux grecs*, and Marcel Poot's *Tryptique Symphonique*.

The Midday Concerts, which had a surprising success last year, are being continued. They are given twice a week, at noon, in the Brussels Museum of Fine Arts. This season various cycles devoted to Mozart's violin sonatas, Beethoven's piano trios, Bach's double concertos, and similar series share the programs with considerable contemporary music. Ten per cent of the music is Belgian, and the great majority of the performers are from this country. The organization is also sponsoring a set of six evening concerts this year.

Every kind of chamber music is represented in the fifty-odd programs organized by L'Atelier. The list of performers includes such well-known names as Henri Honegger, as well as those of young Belgian and foreign artists. Indeed, the aim of L'Atelier is to provide new music and opportunities for young musicians who have not yet been engaged by larger organizations. It has in the past arranged a barter system with various Dutch musical groups, and this year inaugurates a similar system with

(Continued on page 168)



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## Berlin

(Continued from page 154)

Under Sergiu Celibidache, Clifford Curzon played the Second (and weaker) Piano Concerto by Alan Rawsthorne. The performance was fascinating, much more striking than Mr. Curzon's Brahms playing last year. Mr. Celibidache conducted Brahms's Second Symphony with stormy success and with that mixture of intuitive musicianship and histrionic showmanship that is peculiar to him.

Guests from all over the world also appeared at the RIAS Symphony concerts. Georg Ludwig Jochum offered his older brother, Eugene, competition as a Bruckner conductor. He interpreted Bruckner's Fifth Symphony, in the original version, and Beethoven's Triple Concerto in his precise and thoroughly thought-out style.

With Ferenc Fricsay on the podium, Erica Morini enjoyed a veritable triumph as soloist in the Tchaikovsky Violin Concerto. It was both technically and musically a masterly achievement, which it would be well-nigh impossible to surpass. The program opened with a little tribute to the sixty-year-old Darius Milhaud, who has written much more significant music than the Kentuckiana that was played. It reached its peak in Bartok's Music for Strings, Percussion, and Celesta, which was followed by Strauss's Don Juan.

Mario Rossi made an excellent impression with his conducting of Mendelssohn's Italian Symphony and a neo-classic Concerto for Strings, Piano, and Percussion by Alfredo Casella. He is a highly cultivated musician of the best Italian type. Antonio Janigro played the Haydn Cello Concerto with virtuosity and a slender, clear tone.

Franz André, of Brussels, at his Berlin debut proved himself to be a fine interpreter of chamber music, with his conducting of Mozart's Serenade for Thirteen Winds. But his interpretation of Beethoven's Fourth Symphony was all too smooth and uniform. Bartok's Viola Concerto is obviously not one of the Hungarian master's best works; and the careful and scrupulously faithful completion of the sketches by Tibor Serly had to leave incomplete elements that had not been worked out. But one had to admire the devoted artistry of William Primrose, who interpreted the concerto so well that he actually rose above it.

### Outstanding Choral Concerts

Among the numerous choral performances, vastly augmented by special events during November and December, two were outstanding: the performance of Handel's Messiah by the St. Hedwigs Choir under Karl Forster, and the performance of Bach's Christmas Oratorio by the Singakademie under Mathieu Lange.

The works of the Berlin organist and composer Joseph Ahrens form an important contribution to Musica Sacra. His motet, Sei uns willkommen, Herr Christ, after the Christmas story in the gospel of St. Luke, for mixed chorus a cappella, reminds one of a wood-cut in its striking lines. The score, in which old song texts like Es ist ein Ros' entsprungen are introduced with new tonal settings, is rooted in the true polyphonic spirit of the Renaissance and of the Middle Ages. The RIAS Chamber Chorus under Herbert Froitzheim performed the work in exemplary fashion, especially in the passages presenting the most difficult problems of intonation.

The 1952-53 Berlin season was dominated by piano recitals. The public reserved its warmest enthusiasm for them, welcoming with equal en-

thusiasm the highly polished virtuosity of Shura Cherkassky and the romantically inspired Chopin playing of Julian von Karoly. Among the most profound impressions was that left by Monique de la Bruchollerie, who played works by Mozart, Chopin, Brahms, Szymanowski, Prokofiev, and Shostakovich in a manner that placed her in the first rank of living pianists.

### Some Notable Pianists

Conrad Hansen's Beethoven recital reached its climax in a superb interpretation of the Piano Sonata, Op. 111. Gerhard Puchelt was brilliant in Schumann's F sharp minor Sonata, Honegger's Sept Pièces Brèves, and H. F. Hartig's Variations in "Variable Meters", a rhythmically and harmonically very extravagant, but organically developed work. Hanns-Erich Riebensahm placed the Debussy Etudes between an austere Sonatine by Alan Rawsthorne and Hindemith's Third Sonata. It marked his most mature playing thus far, very personal in style, unorthodox, but masterly.

Josef Greindl gave a miscellaneous Lieder evening before leaving for America. Karl Schmitt-Walter offered an inspired interpretation of Schubert's Winterreise.

The Amadeus String Quartet of London had a more artistic than material success in a program of Haydn, Beethoven, and Schubert. The Drolc Quartet, made up of members of the Berlin Philharmonic, showed ambition in its choice of difficult modern works, but will still have to work for some time to achieve distinction in its cultivation of chamber music. Ariana Bronne delighted her audience with musically and technically masterful performances of virtuoso violin music.

After an interregnum of many years, the redoubtable and clever Gerhard von Westernman was called to the

management of the Berlin Philharmonic. He is an experienced diplomat in his dealings with conductors and virtuosos, and he enjoys Mr. Furtwängler's confidence. Mr. Westernman contributed much to the organization of the Berlin Festival.

Werner Egk, who has been director of the Berlin Hochschule für Musik since 1949, has resigned as of March 31 to devote himself entirely to composition. Paul Hindemith declined the invitation to become Egk's successor.

The heirs of Richard Strauss have published a vote of mistrust against Julius Kopsch, who established an international Richard Strauss Society in Berlin in 1950. Mr. Kopsch, who is conductor of the Berlin Physicians' and Jurists' Orchestra, has countered with an attack upon the GEMA, the German Society for the Protection of Copyright Interests, which will be taken to the courts. It is claimed that the composers' fees have been incorrectly computed and distributed by the GEMA.

### Criticism in Soviet Sector

In the Eastern Zone, an editorial in the Communist Party newspaper *Neue Deutschland* has aroused great excitement because it sharply criticizes the artistic direction of the Berlin State Opera in the Soviet sector of Berlin. Among the composers who are incriminated in this attack are Paul Dessau, because of his opera *Das Verhör des Lucullus*, after a text by Bertolt Brecht, and Hanns Eisler, a former pupil of Arnold Schönberg, who emigrated to East Berlin in 1947 from Hollywood. The attack mentions "formalism" and "a personal attitude that arouses justifiable disgust". The Berlin State Opera, since Ernst Legal resigned as director, has been under the leadership of Hermann Allmeroth, with Michael Bohnen, retired operatic bass, as artistic advisor.

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# ARGENTINA

By ENZO VALENTI FERRO

## Buenos Aires

THE readers of MUSICAL AMERICA who have read my articles in past issues are well aware of the great development in the musical life of Buenos Aires during the last few years. If I now press the matter, it is because that development, given its initial impulse at the beginning of the century in a general atmosphere of apathy, attained its highest degree during the season just past. It can be asserted, without fear of exaggeration, that Buenos Aires is today a great musical capital and rivals New York, Paris, or London in the number and importance of its musical activities.

Rather than embark upon a theoretical analysis of the Argentine musical scene as a whole, I shall endeavor to support this claim by inviting you to draw your own conclusions from the following skeletal review of musical events in Buenos Aires' 1952 season.

Between the months of March and December there were no less than 140 orchestral concerts, which I list as follows:

### Nine Orchestras

State Radio Orchestra, 38 concerts. Conductor: Bruno Bandini, twelve concerts. Guest conductors: Henry Swoboda, four concerts; Paul Breisach, four; Fabien Sevitzyky, four; Enrique Jorda, three; Désiré Defauw, three; Alexander Szenkar, three; Hans von Benda, two; Mariano Drago, one; Elena Campori, one; Hermes Forti, one; and Julio Perceval, one.

City of Buenos Aires Symphony, 34 concerts. Conductor: Manuel Rosenthal, twelve concerts. Guest conductors: Washington Castro, six concerts; Pedro Valenti Costa, two; Lamberto Baldi, two; Gyula Bando, two; Alexander Derewitzky, two; Rodolfo F. Kubik, two; Roberto Locatelli, two; Mariano Drago, one; Louis Kaufman, one; Juan E. Martini, one; and Dominio S. Calabró, one.

State Symphony, 31 concerts. Conductors: Robert Kinsky, six concerts; Erich Keiber, five; Igor Markevitch, five; Pedro Valenti Costa, two; Carlos F. Cillario, two; Albert Wolff, two; Hans Rosbaud, two; Malcolm Sargent, one; Bruno Bandini, one; Washington Castro, one; Lionello Foranti, one; Jean Constantinesco, one; and Olgerts Bistevins, one.

Orchestra of the Association of the Friends of Music, ten concerts. Conductors: Hans Rosbaud, four concerts; Igor Markevitch, three; Felix Prohaska, two; Malcolm Sargent, one.

Colon Theatre Orchestra, nine concerts. Conductors: Sergiu Celibidache, four concerts; Karl Böhm, three; Carlos F. Cillario, one; Luis Gianneo, one.

Wagnerian Association Orchestra, five concerts. Conductors: Manuel Rosenthal, two concerts; Lamberto Baldi, two; José Iturbi, one.

Orchestra of the Musical Youth Society, four concerts. Conductors: Teodoro Fuchs, two concerts; Jacobo Ficher, one; Luis Gianneo, one.

University Symphony, three concerts. Conductor: Carlos Floriani.

Orchestra of the Orchestral Professorship Association, two concerts. Conductors: Aaron Klasse, one concert; Luis Alberto Molina, one.

Five concerts by orchestras without names. Conductors: Désiré Defauw, one concert; José Iturbi, two; Josef Schick, one; Josef Reuter, one.

During the season under review the following conductors made their first appearances in Buenos Aires: Hans

Rosbaud, Fabien Sevitzyky, Paul Breisach, Henry Swoboda, Enrique Jorda, Felix Prohaska, Hans von Benda, Gyula Bando, and Elena Campori. Among these, Hans Rosbaud, who will return this year, received particular acclaim for his eclectic interpretative approach and technical ability. The conducting of Fabien Sevitzyky aroused no less interest.

The number of new works heard here for the first time greatly surpassed that of previous years. In the course of the orchestra season 167 composers were represented in a total of 440 works, 110 of which were first performances here. Although composers like Beethoven, Mozart, Tchaikovsky, Wagner, and Brahms maintained their privileged position in public preference, audiences were given a strong dose of contemporary music. Honegger stands in first place among the contemporary composers whose works were heard in symphony concerts (he is followed by Ravel, Strauss, and Stravinsky), and his sixtieth birthday was commemorated in several concerts. Outstanding was the performance of his *La Danse des Morts* by the Buenos Aires Symphony, conducted by Pedro Valenti Costa.

The State Radio Orchestra presented 35 works for the first time; the State Symphony, 29; and the Buenos Aires Symphony, sixteen; but the highest percentage was achieved by the Association of the Friends of Music, which among the 39 works figuring in its ten concerts offered 25 first performances.

Local composers, the veteran as well as the tyro, were given ample opportunities to have their works played by leading orchestras under leading conductors. Of the 32 new Argentine works, special mention must be made of Roberto Garcia Morillo's cantata, *Marin*, for tenor, chorus, and orchestra; Antonio Taurillo's Concerto for Piano and Orchestra; Roldolfo Arizaga's Tango; Roberto Casmaño's Preludio, Adagio, y Fuga; and Vaido Sciamarella's Concert Variations for Piano and Orchestra, a work which, its great length notwithstanding, reveals the rich musical talent of this composer.

There was also considerable activity in the field of chamber music. The Ministry of Education sponsored a series of twenty concerts under the title *A General Panorama of Argentine Chamber Music*, which included in its programs a wide variety of representative instrumental and choral works, performed by local organizations.

The Agrupación Nueva Musica, which in the past fifteen years has been tireless in its efforts to propagate interest in contemporary music, especially the Schönberg school, presented a cycle of works by Webern, Berg, Stravinsky, Krenek, Hindemith Riegger, Juan Carlos Paz, Wellesz, Kröpl, Perle, Strang, Dallapiccola, and Ben Weber, as well as Schönberg. The

latter's Ode to Napoleon Buonaparte was given its first performance here, along with Carlos' Dedalus (1950) and Webern's Concerto for Nine Instruments.

The Collegium Musicum of Buenos Aires also organized an excellent chamber-music season during which important classic and contemporary works were heard for the first time. Interest in music of our day was further served by the Ministry of Education's series called *Small Recitals of Contemporary Music*. The list of other organizations is so lengthy and their activities so numerous and varied that I shall conclude this section of my discussion by stating that rarely before has Buenos Aires been host to such a wealth of chamber-music concerts as during the 1952 season.

### Operas at the Colon

Local opera, centralized in the Colon Theatre, has recently had some very attractive aspects, and others less so. Although I have already discussed the season's offerings on our lyric stage (*MUSICAL AMERICA*, Nov. 15, 1952), I should like, for the sake of completeness, to list again the operas presented; they were Rimsky-Korsakoff's *Tsar Saltan*; Saint-Saëns' *Samson et Dalila*; Gluck's *Armide*; Verdi's *Falstaff*, *Il Trovatore*, and *La Traviata*; Puccini's *Madama Butterfly* and *La Bohème*; Massenet's *Manon* and *Thais*; Humperdinck's *Hansel and Gretel*; Strauss's *Salome*; Wagner's *Der Fliegende Holländer*; Mozart's *Così Fan Tutte*; and Alban Berg's *Wozzeck*.

Exceeding all expectations, *Wozzeck* had a resounding success. Faced with the unfamiliar musical language of Berg, audiences were at first ill at ease, but gradually entered into the spirit of the work, and in the end displayed their admiration for the work with rousing ovations. Karl Böhm, who has long been acquainted with the music of *Wozzeck*, conducted the Colon Theatre Orchestra in some of its most brilliant performances. The cast was composed of many notable artists to whom, also, the opera was well known. In the title role, Marko Rothmüller gave a finished interpretation that, however lacking in vocal distinction, could hardly have been

equaled for its dramatic comprehension. Christel Goltz (who shared critical honors in this city with Victoria de los Angeles) was a magnificent Marie. The Austrian baritone Karl Dönch will long be remembered here for his portrayal of the Doctor; he proved himself an extraordinary character actor in this diabolic role. Also of high interpretative calibre were the performances of the Hungarian tenor Laszlo Szemere, as the Drum Major; Eugenio Valori, as the Captain; Kurt Böhm, as the Artisan; Ruzena Horáková, as Margaret; and Emilio Filip, as Andrés. The chorus was excellently prepared by Tulio Boni.

The décor for this production of *Wozzeck* was provided by Armando Chiesa. His settings were most successful in evoking the tortured ambient of Büchner's drama and were thoroughly in accord with the expressive demands of both the action and the music. Dino Yannopoulos' staging was equally effective.

The South American premiere of this opera constituted a triumph for modern music in Buenos Aires and will serve to stimulate the Colon Theatre to further efforts in the propagation of contemporary lyric art here.

Dance programs were also varied during the last season. Alicia Markova returned to renew the great days of classic dancing in our city. Doris Hoyer, outstanding representative of the expressionistic school, and Harald Kreutzberg both scored great successes in their programs.

Estancia, a ballet by the Argentine composer Alberto Ginastera, was mounted by the Colon Theatre. Although the score was written eleven years ago and is not the equal of the composer's more recent efforts, the rhythmic vitality of the music and the color and brilliance of the production will assure the work a place in the Colon repertory for some time.

I hope that the foregoing will convince the reader of the great range and variety of musical activities in this country. With regard to the forthcoming season, I can only report that by all indications our future concert and opera programs will be as impressive as those reviewed in this article.

## South Africa

By ADELHEID ARMHOLD

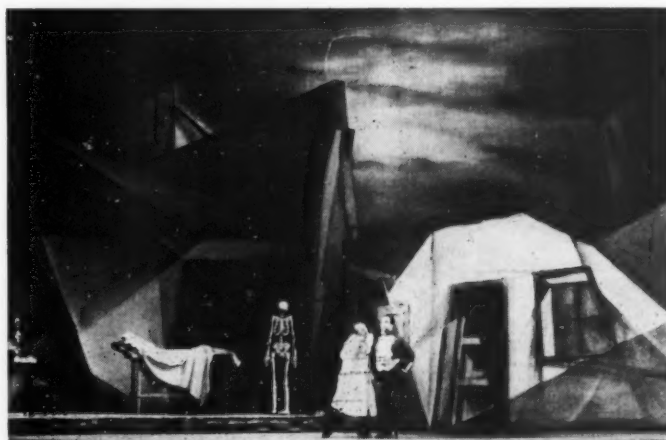
### Cape Town, South Africa

AFTER the Van Riebeck Festival in Cape Town, with its relatively high admittance charges, a perceptible lag occurred in the concert business. Although the number

of players in the orchestra had been increased, attendance fell off. Unfortunately, all of the orchestra players (57 in all) have not even yet been assembled, so that it is still impossible to perform the more demanding symphonies, such as those of Mahler and Bruckner. Next year, the number of subscription concerts will be increased to 32, and 300 additional upholstered seats will be installed in the City Hall, as a special inducement to attract larger audiences. Nevertheless, the conductor of the Municipal Orchestra, Enrique Jorda, must be happy to have raised the standards of the group to the point where it could give faithful and well-balanced performances of such works as Haydn's Oxford Symphony, Brahms's Second Symphony, and Dvorak's New World Symphony. Incidentally, Mr. Jorda was invited to conduct the San Francisco Symphony in nine concerts in the San Francisco Opera House last fall.

Artists from overseas like Claudio Arrau and Erna Berger naturally attract capacity houses. As when he visited us three years ago, Mr. Arrau held his audiences breathless with his mastery, although some listeners, including myself, could not help feeling a strain of indifference and personal remoteness in his playing. I had heard Erna Berger last in 1940, and I was astonished to observe how she had perfected herself in style, legato singing, and phrasing, although her voice no longer possessed its bird-like freedom in the uppermost register.

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Karl Dönch as the Doctor and Marko Rothmüller as Wozzeck in the Buenos Aires production of Alban Berg's opera. Armando Chiesa designed the sets



## Melbourne

(Continued from page 157)

accompanied by Paul Ulanowsky; and Joan Hammond, who will be accompanied in her solo recitals by Walter Susskind. Miss Hammond will also appear as soloist in concerts conducted by Mr. Susskind. Other artists already announced as appearing under ABC management include Fernando Germani, Yi-Kwei sze, and Gino Mattered. Mr. Mattered will appear as a recitalist and will also lend his services to the Victorian National Theatre Movement for the annual opera season to be held at Melbourne's Princess Theatre, in association with the Victorian Symphony directed by Joseph Post.

Five operas, La Bohème, Tosca, Così Fan Tutte, The Barber of Seville, and The Consul, will be produced under the artistic direction of Gertrude Johnson as part of an ambitious civic festival to include open-air symphony concerts, music in churches, national dance programs, and extended seasons of drama and ballet.

Thanks largely to the example and sane advice of John Brownlee during the 1952 opera season, the National Theatre Movement is planning its educational activities along more realistic lines this year. Large, expensive ballet productions have been eliminated, and the emphasis will be on modest, well-disciplined performances. It is hoped that the young Sydney tenor Ronald Dowd will join the Victorian Movement. He has come a long way since his appearances last season and, replacing Kenneth Neate at short notice as soloist with the Melbourne Philharmonic Society in Elgar's The Dream of Gerontius, showed imaginative capacity of a high order



Juan José Castro, conductor of the Victorian Symphony in Melbourne, Australia

and a well-controlled technique.

Two Melbourne composers were honored abroad during 1952. While on holiday in London, Margaret Sutherland took an active part in the establishment of the Australian Musical Association, and was appointed Australian representative to the Composers Guild of Great Britain for a period of three years.

As the first Australian to win the Edwin Evans Memorial Prize for composition, 28-year-old Don Banks was appointed Commonwealth delegate to the International Society for Contemporary Music Festival held at Salzburg in June. The young composer stayed in Salzburg for two

months to attend a Seminar in American Studies on a Harvard University scholarship award. The only Australian among a hundred international students, Mr. Banks studied composition with Milton Babbitt, and while in England he studied with Matyas Seiber. In October he went to Florence, where he studied privately with Luigi Dallapiccola as the first Australian musician to win an Italian Government scholarship.

Following a concert tour of New Zealand, Juan José Castro will go abroad for some months, returning to Melbourne in April for a second term of office with the Victorian Symphony. Joseph Post will be deputy conductor in his absence.

The Ormond Professor of Music, Sir Bernard Heinze, has also gone overseas to fulfill engagements with the Canadian and British Broadcasting Corporations and expects to be away for twelve months.

## Denmark

(Continued from page 156)

as well as such active composers as Niels Viggo Bentzon, Knudage Riisager, Vagn Holmboe, Svend Erik Tarp, Svend S. Schultz, and Bernhard Lewkowitch.

Danish music and artists are seldom heard abroad. Being a small country, it has practically no funds for use in sending artists to foreign countries. Carl Nielsen, Denmark's foremost composer, who several times conducted his own works outside of this country, did so at his own expense. The recent American tour of the Danish National Radio Orchestra was partly undertaken with a guaranty from the government, but this help—which constituted only one-fourth of the total expense—was not given with-

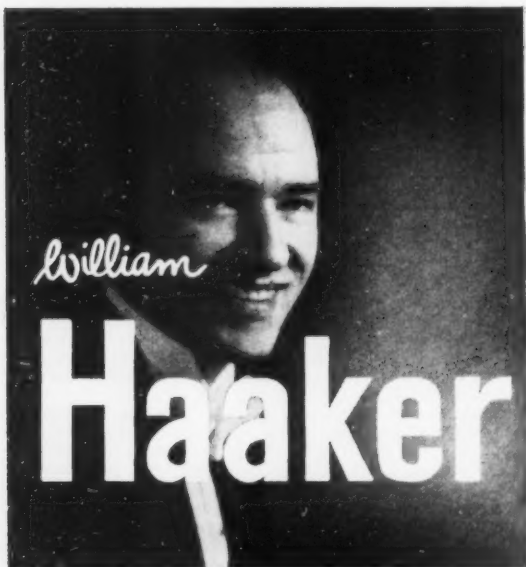
out many discussions and some rejections.

Actually, the main musical necessity in Copenhagen is a new concert hall. The larger auditorium of the Odd Fellow Palace holds 1,400 seats, and the so-called K. B.-Hall is a tennis arena that can be transformed into a concert hall seating 4,000. There is an enormous demand for a hall with about 2,000 to 2,500 seats constructed solely for concert purposes. With so many seats available, the tickets could be more reasonably priced than they are now, and attendance would not be restricted to the more prosperous classes. Sketches have been shown for such a new building, but the money is lacking, and it will certainly be some years before it is forthcoming.

## Musical Decline Reported in Guatemala

GUATEMALA CITY.—The musical scene in this city today is considerably different from that of only two years ago. At that time there were frequent concerts by the Orquesta Filarmónica, regular opera performances, and monthly concerts by the Pro Arte Society. Now most of that activity has subsided. Although the local orchestra and conservatory are still state supported, these organizations are nevertheless woefully mismanaged as a result of inadequate administrative personnel. Many fine musicians occupy orchestra desks but receive insufficient direction to improve upon the quality of their ensemble work.

Artists who have appeared recently at the Teatro Roxi are Loretta Laurenti, Conconi de Ruiz, and Liliana Viscovich, sopranos, and Luis Riveram, baritone. Accompanists were Salvador Ley and M. Augusto Ardenois. —LORETTA LAURENTI



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# Metropolitan's New La Boheme Seen Again In Season's First Italian Performance

## Rigoletto, Jan. 5

A familiar cast headed by Lily Pons, Jean Madeira, Ferruccio Tagliavini, and Leonard Warren appeared in the season's seventh performance of Rigoletto, which was conducted by Alberto Erede.

—N. P.

## Madama Butterfly, Jan. 6

Giulio Gari made his Metropolitan debut as Pinkerton in this performance, having transferred his affections from the New York City Opera after several years in the roster of the smaller company. The Rumanian-born tenor has a pretty voice, but he had not so soon adjusted to the special demands of his new address as to amplitude. He tended to force himself, and the results were not happy except for a few grand moments towards the first-act curtain. At his best he was a worthy match for Licia Albanese, who sang the title role with her customary style. Margaret Roggero was a first-rate Suzuki, Alessio de Paolis a persuasive Goro. The cast otherwise was as usual. Fausto Cleve conducted.

—J. L.

## La Bohème, Jan. 7

The season's first performance in Italian of the Metropolitan Opera's new production of Puccini's La Bohème was given on Jan. 7. Five of the leading roles were taken by artists different from those who had appeared in the first performance of the production in English, at the Dec. 27 matinee. Alberto Erede again conducted.

Taken as a whole, this was an excellent performance, dramatically touching and convincing, and musically sensitive. The handsome and imaginative new sets and costumes of Rolf Gerard and the dramatic direction of Joseph L. Mankiewicz have revitalized the work, which had sunk into deadly routine at the Metropolitan. Two of the artists sang their roles for the first time at the Metropolitan Opera: Hilde Gueden, as Mimi; and Regina Resnik, as Musetta. The other artists in leading roles who had not appeared in the production in English were Eugene Conley, who was heard as Rodolfo; Frank Guarrera, as Marcello; and Nicola Moscona, as Colline. The rest of the cast was the same as it had been in the Dec. 27 performance: Clifford Harvuot, as Schaunard; Lawrence Davidson, as Benoit; Paul Franke, as Parpignol; Alessio De Paolis, as Alcindoro; and Algard Brazis, as A Sergeant.

Miss Gueden's cool, lovely voice and fine style were especially enjoyable in the last two acts. But she was not a particularly tragic or appealing Mimi, for all her charm and musicianship. She looked and acted much too healthy, for one thing. I am well aware that people dying of consumption do not fall into the hacking and maddening cough affected by some Mimis and Violettas. But Miss Gueden was far too rosy and placid to give the illusion of a woman eaten away by that dread disease. She scarcely coughed at all, and there was little trace of hectic flush or weakness in her deportment. She never seemed to get inside the char-



Regina Resnik as Musetta



Hilde Gueden as Mimi

acter. In the first act she had troubles with pitch, but after that her vocalism was admirable.

Miss Resnik was a splendid Musetta. She made her a vivid hussy without turning the character into a caricature, and her powerful, somewhat harsh, voice cut through in the ensembles, just as it ought to. Her top tones were unfocused, but this was carried off by her spirited enunciation of the role. She tossed off those phrases with a sort of abandon that was acceptable in the context. And in Act IV Miss Resnik was careful to bring out the womanly and kindly side of Musetta's nature. Her impersonation needs toning down in a few places and more vocal control, but it is fundamentally a first-rate piece of work.

Mr. Conley has never sung better at the Metropolitan, to my knowledge. His voice was fresh; he took the soaring climaxes in his stride with a passionate inflection that enhanced their effect; and he acted the role with real ardor. Though Mr. Guarrera was a bit wooden dramatically, notably in the last act, he sang well. Mr. Moscona made the farewell to the coat so tragic that he could scarcely have felt more for a dying wife or mother, but his Colline was a rounded character. The others were also spirited and vocally in good form.

Mr. Mankiewicz had done so much to make good sense out of the opera that I hate to complain about some details of his direction. But it was upsetting to have Rodolfo and Mimi come down to the footlights in their duets and address themselves palpably to the audience instead of to each other. And he kept the figures too far apart in several passages. For his principle of keeping subsidiary characters quiet when they are acting the part of observers and thus forming stage tableaux I have only praise. No less an authority than Richard Wagner used to admonish stage directors that nine times out of ten the most effective thing an operatic actor can do is to stand or sit still and let the music work for him.

Mr. Erede's beat was erratic and indecisive at times. He seemed to have some original ideas about tempos, slowing down the more sentimental passages, such as Mi chiamano Mimi, too much for comfort. But he never let the performance grow dull or unfeeling, even if it was sometimes ragged. The new Italian Bohème is, however, a vast improvement over the old one. With some tightening and revising it could be a highly distinguished production in every respect.

—R. S.

## Don Carlo, Jan. 8

Blanche Thebom, as the Princess of Eboli, and Anne Bollinger, as Theobald, appeared in Don Carlo for the first time this season in the opera's fourth and final performance. Al-

though Miss Thebom was as ever a delight to watch, she was vocally out of form on this occasion. Her singing gave evidence of some strain and seemed at times lacking in the required agility. These defects did not seriously detract, however, from an entirely winning characterization. As in past years, Miss Bollinger handled her assignment nicely.

Other changes involved Jerome Hines, who returned to the role of Philip II, and Dezzo Ernster, who has made a fine thing of his portrayal of the Grand Inquisitor. Delia Rigal, Robert Merrill, Richard Tucker, and Lubomir Vichogonov were the remaining principals in the cast conducted by Alberto Erede.

—C. B.

## Aida, Jan. 9

One always awaits with keen anticipation a new characterization by George London and one does not expect to be disappointed. Such was the case with his Amonasro, and expectations were satisfied to the letter. It was a powerful performance, full of fire and rage. Mr. London's Ethiopian is more impassioned and of more ferocious mien than we have been accustomed to. There is something almost frenetic about it which may give us a foretaste of the Boris we are to see later in the season.

The performance as a whole was of the toes-in-the-footlights variety, with much fine singing of heroic dimensions but a modicum of much attention to detail, either vocal or dramatic. When the voices are those of Zinka Milanov (Aida), Fedora Barbieri (Amneris), Mario Del Monaco (Radames), Jerome Hines (Ramfis), and Norman Scott (the King), much can be forgiven in the interest of a thrilling show of high-powered vocalism in the grand manner. Thomas Hayward again was the Messenger and Lucine Amara, the priestess. Fausto Cleve conducted.

—R. E.

## Die Meistersinger, Jan. 10, 2:00

Victoria de los Angeles sang her first Eva at the Metropolitan in this broadcast performance of Wagner's enduring comedy, making an utterly beguiling heroine. The Spanish soprano seems artlessly and entrancingly sincere in portraying young girls in love, and her Eva was no exception. She gave the vocal line a fluidity and ease of inflection that was almost conversational resulting in a direct and natural expression of the text through the music. For much of the opera her voice maintained its wonted purity. An ugly climactic note in the quintet unfortunately broke the ecstatic spell of her opening phrase, but the exquisiteness of her final trill in the last scene—a precious detail skimmed by most Evas—would have redeemed many more serious flaws.

Gerhard Pechner was heard for the first time this season as Beckmesser.

(Continued on page 237)

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## South Africa

(Continued from page 161)

Another German coloratura soprano, the young Ilse Hollyweg, made a profound impression with the unusual quality of her voice, which achieved a legato in the highest register resembling the beauty of a violin tone. Clemens Krauss had sought out for her two concert arias by Mozart that are seldom sung. She performed these together with Zerbinetta's aria from Strauss's *Ariadne auf Naxos* at a symphony concert in Johannesburg, with tremendous success.

Another visiting artist worthy of mention was the Dutch baritone, Laurens Bogtman. He sang Schubert's *Winterreise* with a warm and penetrating humanity, and the fine nuances of his voice in forte and piano phrases were always motivated by the text and music. A similar dedication to the music was noticeable in the performances of the English pianist Kathleen Long. She played without any attempt at superficial effects and immersed herself so unaffectedly in the music that her listeners could get at the spirit of the works with ease.

What will probably interest readers of *MUSICAL AMERICA* most keenly is the standard of native artists—musicians who have developed here. I am happy to report that the student performances at the College of Music this year have been on a notably high level. Erik Chisholm, director of the college, and Gregorio Fiasconari conducted and staged Menotti's *The Telephone*, and *The Medium*. Noreen Berry won a great success with her musically and dramatically gripping performance as *Madame Flora*; and Nelly du Toit, who had attracted favorable notice at the Van Riebeck Festival, delighted with her convincing and touching acting and lovely singing as *Monica*.

Mr. Chisholm plans to found a South African National Opera. Whether this plan can be realized or not remains to be seen, especially in its financial aspects. At any rate, a small opera company composed of students made a tour between semesters of five cities in the Eastern Cape Province and were enthusiastically received. Their repertoire included Pergolesi's *La Serva Padrona*, Puccini's *Suor Angelica*, and Menotti's *The Telephone*, and *The Medium*.

Inspired by Miss Berry's performance in *The Medium*, Mr. Chisholm composed a one-act opera for her based on Eugene O'Neill's play *Before Breakfast*, which he renamed *Dark Sonnet*, a title that O'Neill himself approved as "apt and charming". This one-act is actually the middle portion of an opera called *Murder in Four Keys*, consisting of the following parts: (1) a setting of James Bridie's dramatization of Chaucer's *The Pardoner's Tale* (*Murder by Violence and Poison*), (2) *Dark Sonnet* (*Murder by Persuasion*), and (3) a setting of Strindberg's uncanny *Simoon* (*Murder by Suggestion*).

*Dark Sonnet* had its premiere last October, when it was given together with Puccini's *Gianni Schicchi*, as part of the 21st birthday festivities of the University of Cape Town, in the university's Little Theatre. In *Dark Sonnet*, Chisholm has written a profoundly gripping work that should be heard in other countries. The O'Neill play portrays a faded woman, filled with jealousy and frustration, spitting gall and poison at her weak and faithless husband, who is shaving and dressing in the next room. The monologue lasts forty minutes and is accompanied by a chamber orchestra of twenty players.

The music, composed in the twelve-tone idiom, follows with vibrant hardness every outbreak of the woman's abuse, with interludes of extraordinarily touching and beautiful sonority,

in which she reminisces about her girlhood. The opera was successful, thanks to the invaluable assistance of the amazingly mature Miss Berry (she is only 21), who was completely convincing in the role of the terrible Mrs. Roland.

This year, the opera company is paying a February visit to Rhodesia. The repertoire includes Pergolesi's *La Serva Padrona*, Puccini's *Gianni Schicchi*, Menotti's *The Telephone*, and *The Medium*, Chisholm's *Dark Sonnet*, and Verdi's *La Traviata*.

### Bethlehem Schedules Annual Bach Festival

BETHLEHEM, PENNA.—The Bethlehem Bach Choir, directed by Ifor Jones, will be heard in its annual festival of Bach's music in Packer Memorial Church at Lehigh University on May 14, 15, 16, 22, and 23. Soloists chosen for the festival concerts making their debuts with the choir are Eunice Alberts, contralto; Leslie Chabay, tenor; and Kenneth Smith, bass. Phyllis Curtin, soprano, will fill a return engagement. Agi Jabor, pianist, will appear in recitals at the Parish House of the Cathedral Church of the Nativity during the Saturday mornings of the festival.

Mr. Jones, who will lead the choristers for the fourteenth time in festival performances, has engaged musicians from the Philadelphia Orchestra for instrumental support.

### Innovations Adopted By Louisville Orchestra

LOUISVILLE.—In response to numerous requests for an early second hearing of new commissioned works, Robert Whitney, conductor of the Louisville Orchestra, scheduled repeat performances of Carlos Chavez' Symphony No. 4 in each of the Feb. 11

and 12 subscription concerts. Realizing that the resultant increase in the length of the program might work a hardship on some members of the audience, Mr. Whitney planned a brief intermission following the conclusion of the formal portion of each program and prior to the repeat performance.

Another innovation in these concerts was the post-concert Stub Club meeting on Feb. 11, to which all persons holding ticket stubs were invited for purposes of meeting the soloist, conductor, and members of the orchestra. The Stub Club will meet in the future after every evening subscription concert.

### New Memphis Ensemble Gives First Concert

MEMPHIS.—The Memphis Symphonietta was heard in its first public concert on Jan. 25 in Goodwyn Institute Auditorium. Composed of twenty local professional musicians under the direction of Vincent de Frank, the ensemble played a Vivaldi Concerto; Schubert's Fifth Symphony; Mozart's Piano Concerto in C minor, with David Gibson as soloist, Strauss's *Emperor Waltz*, and three dances from Smetana's *The Bartered Bride*.

### Westchester Ends Concert Subsidy

WHITE PLAINS, N. Y.—A subsidy to insure continuance of concerts at the County Center next season was deleted from the 1953 budget of \$33,889,510 adopted by the Westchester County Board of Supervisors. Herbert C. Gerlach, county executive, had recommended that \$25,000 be allocated to the Recreation Commission to support the concerts—a policy that had been followed last season. The board felt, however, that an insufficient amount would be retrieved through ticket sales.



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# ENGLAND

By EDWARD LOCKSPEISER

London

THE annals of music in Britain must underline the present season as unsurpassed in interest and novelty. It opened with as sensational an evening as has been offered for many a year—the first visit since the war of Arturo Toscanini, who conducted the Philharmonia Orchestra; and it will reach out to the brilliant Coronation season with the first performance at Covent Garden on June 8 of Benjamin Britten's new opera, *Gloriana*, with a libretto by William Plomer based on an episode involving Elizabeth and Essex. The present London season has confirmed the high reputation of Guido Cantelli; it brought the long-awaited all-American production of *Porgy and Bess*, and it marked in a spirit of gratitude and affection the eightieth birthday of Ralph Vaughan Williams.

Here is fare for jaded palates. Activity is unabated on many levels: opera, ballet, festivals, radio, and contemporary music. There has been a season of Italian opera at the Stoll Theatre in London. A just balance between foreign and indigenous elements has been held between the international level at Covent Garden and the home product of the Sadler's Wells Opera. What is immediately striking in this over-all picture of British musical life is the manner in which the national identity is never submerged by the vast international network of musical activity so characteristic of Europe today. From Florence to Edinburgh, from Vienna to London, the most prominent virtuosos nowadays form a sort of international brotherhood.

## Coronation Schedules

The schedules at the Royal Festival Hall and Covent Garden, arranged to do justice to the Coronation season and presenting the most significant British contributions in opera and symphony, is calculated to make a considerable stir.

Concerts to be given at the Festival Hall during this period will be presented by the oldest concert-giving association in England, the Royal Philharmonic Society, in co-operation with the British Broadcasting Corporation, the London County Council, and the Arts Council. Eight choral and orchestral concerts will be given by London's four main orchestras—the BBC Symphony, the London Philharmonic, the Royal Philharmonic, and the London Symphony. Sir Malcolm Sargent, Sir Adrian Boult, Sir Thomas Beecham, and Sir John Barbirolli will be the conductors of the programs, which will feature modern English works, including the first performance of a new choral work by Edmund Rubbra. Visitors during the Coronation season will include the Philadelphia Orchestra, conducted by Eugene Ormandy, and orchestras from Munich and Vienna.

New ballets by the Sadler's Wells Ballet are being added to the repertory during the season, notably those by Andrée Howard, with music by Dennis Apvor, by John Cranko with music by Bartok, and by Frederick Ashton with music by William Boyce. The last will be given in a double bill with Britten's *Gloriana*.

At Sadler's Wells, special interest attaches to the first performance in England, in March, of the opera *Romeo and Juliet* by the Swiss composer Heinrich Sutermeister.

A particularly attractive schedule is announced for the Edinburgh Festival in August and September, at which it is expected that the Vienna Philharmonic will be conducted by Wilhelm

Furtwängler and Bruno Walter. Rossini's *La Cenerentola*, Mozart's *Idomeneo*, and Stravinsky's *The Rake's Progress* will be given by the Glyndebourne Opera Company. Arrangements are under way for the Stravinsky opera to be conducted by Ernest Ansermet. The Rome Radio Orchestra will appear under Vittorio Gui and Fernando Previtali.

At Glyndebourne, where the season opens at the beginning of June, the second version of Strauss's *Ariadne auf Naxos* will be conducted by John Pritchard, with Sena Jurinac, Elisabeth Schwarzkopf, and Ilse Hollweg in the cast. Vittorio Gui will conduct a new production of Gluck's *Alceste*, and the remaining operas in the repertory will be *La Cenerentola* and Mozart's *Così fan tutte*.

The network of orchestral concerts in London is being planned by a co-operative group called the London Concerts Co-ordinating Association, while the nationwide network, including the important provincial orchestras in Manchester (the Hallé), Glasgow, Birmingham, and Bournemouth, is being planned by the National Association of Symphony Orchestras. It is hoped that overlapping or duplication of programs will be avoided.

Among the London concert organizations, the Royal Philharmonic Society has announced six concerts to be conducted by Sir Thomas Beecham, Sir John Barbirolli, Hans Schmidt-Isserstedt, Vittorio Gui, and Sir Malcolm Sargent—the orchestras consisting of the Royal Philharmonic, the Hallé Orchestra, and the BBC Symphony. Outstanding among the new works in their schedule are Vaughan Williams' *Seventh Symphony* (*Sinfonia Antarctica*), which recently had its premiere, and Edmund Rubbra's *Viola Concerto*, to be played by William Primrose.



SG Photography

Seen during a rehearsal is Fernando Previtali, who will be one of the Rome Radio Orchestra's conductors when it appears at the Edinburgh Festival next season

The New Era Concert Society has listed six concerts at the Festival Hall, in which the London Symphony and the Royal Philharmonic will be conducted by Richard Austin, Eleazar de Carvalho, Fritz Rieger, and Sir Thomas Beecham. Modern works by Peter Racine Fricker, Boris Blacher, Richard Arnell, and Frederick Austin figure in this schedule.

The Philharmonia Concert Society

## Survey Shows Dutch Composers Busy with Small-Scale Works

By MARIUS FLOTHUIS

IT is a well-known fact that the "ivory-tower" attitude of the creative artist, which was characteristic for the end of the nineteenth and first three or four decades of the twentieth century, is nowadays considered by many composers to be out of date. Composers more and more feel the necessity of a closer contact with their audience. To do so some change their style radically, accentuating the expression and content of their music rather than the technical complications of their "system"; others look for new fields of composition—for wind and brass bands, amateur choirs, school orchestras, groups of recorder players, etc.; some try to work in closer co-operation with performers.

Some fifteen or twenty years ago, to aid in the performance of new works often meant a sacrifice for the players. They not only sacrificed their time (and time was money) but sometimes also their true pleasure in making music and—where singers were concerned—often their voices. Now the scene has changed, at least in the Netherlands. There are composers whose output of the last years originated almost entirely from friendship or co-operation with performing artists, or even from actual commission. Commissions given by private persons or by ensembles are now rather rare, for lack of adequate financial resources, but commissions by governments and municipalities are becoming more and more numerous.

The committees that assist the authorities in the planning of commissions often bear in mind the needs of certain ensembles. Thus a very

healthy and fruitful triangle exists between composers, performers, and authorities. In Amsterdam the board of the League of Composers advises the municipality; at its suggestion the system of composition was abandoned some years ago and replaced by the commission system. Thus the repertoire of the Sextet Alma Musica, of the Amsterdam Chamber Music Society, of the solo wind players of the Concertgebouw Orchestra, of choral societies, and of wind and brass ensembles has been enriched by works of Dutch composers. Three organ concertos were commissioned by the organizers of the International Organ Competition in Haarlem, the composers being chosen from a list of six equally suggested by the board of the League.

In the Hague, commissions are given monthly by the Johan Wagenaar Foundation for orchestral works to be played by the Residentie Orkest. Other organizations which have given commissions of some importance are the Kunstmaand Amsterdam and the Music Societies of the Amsterdam University.

A complete list of new works written during 1952—even when counting only those commissioned—would be impressive but useless, as many are of only local importance; the mere fact that so many works have been commissioned or have been especially written for groups of performers does not determine their quality. In certain cases the field was so new and unknown both for the commissioning body and for the composers that the desiderata were not clearly defined and

will sponsor four lieder recitals by Kathleen Ferrier, Dietrich Fischer-Deskau, and Elisabeth Schwarzkopf, and four orchestral concerts, in which Edwin Fischer will play the five piano concertos of Beethoven and Otto Klemperer will conduct works by Mozart, Beethoven, and Brahms.

No less attractive in prospect are the public concerts announced by the BBC Symphony, at the Festival Hall, to be conducted by Sir Malcolm Sargent, Sir John Barbirolli, Vittorio Gui, Sir Adrian Boult, and Pierre Monteux. The continuing vogue in England for Berlioz is reflected in scheduled performances of his *The Childhood of Christ* and *The Damnation of Faust*. Novelties will include Villa-Lobos' *Guitar Concerto*, played by Andres Segovia. Other attractions are the *Sinfonia Antarctica*, Alan Rawsthorne's *First Symphony*, Michael Tippett's *Concerto for Double String Orchestra*, and Alban Berg's *Violin Concerto*, to be played by the Belgian violinist André Gertler.

A new symphony by William Wordsworth and Alan Bush's *Nottingham Symphony* are the salient novelties in the schedule of the London Philharmonic, of which Sir Adrian Boult is conductor. Victor de Sabata and Eduard van Beinum will be guest conductors, and Myra Hess will be heard with the orchestra in Beethoven's five piano concertos.

Besides the Edinburgh and Glyndebourne Festivals during the summer, other festivals will present contemporary British music, notably those at Cheltenham and Aldeburgh.

Michael Tippett has completed an opera called *Midsummer Madness*; Sir William Walton is still working on his opera *Troilus and Cressida*, and Lennox Berkeley has completed one called *Nelson*, having to do with that admiral and Lady Hamilton.



Hendrik Andriessen

the results did not correspond with the special demands of the ensembles concerned. Some years ago, two composers were asked by the municipality of Amsterdam to write a new work for military band. The kind and the number of instruments were indicated, including two oboes, two bassoons, bass clarinet, four trombones; but no restrictions were made as to the degree of difficulty of the work. Consequently their works have been played by only one orchestra, the Royal Military Band, which consists entirely of professional musicians. But the interest of the composers in this neglected domain increased, and since then a number of new works has been added to the repertoire of the numerous amateur bands of our country.

Among the Government commissions of last year were three for a work of about thirty minutes for mixed chorus and one instrument or a

(Continued on page 170)

# SWITZERLAND

By EDMOND APPIA

Geneva

EVERY year MUSICAL AMERICA asks me to write an article giving as faithful an account as possible of the musical life of Switzerland, and each year I am faced with the same difficulty: to review in a few columns a complex activity involving numerous cultural centers reflecting diverse trends. Thus I can only outline this musical panorama in bold strokes and make an apology for the omissions which the restricted dimensions of this article make obligatory.

Last June the town of Zurich organized a festival of performances by the Tonhalle Orchestra, the local Opéra and Comédie, and the radio service. At the opera house Wilhelm Furtwängler conducted a performance of *Die Walküre*, and a new version of Hindemith's opera *Cardillac* won plaudits from the critics as did the New York City ballet company for the refinement of its performances. The Tonhalle Orchestra appeared in four concerts under the batons of Erich Schmidt, Hans Rosbaud, Leopold Stokowski and Rafael Kubelik. Several foreign companies were the guests of the Comédie, and the radio organized several concerts devoted to Swiss-German composers, Willy Burkhard, Walter Geiser, Adolf Brunner and Vladimir Vogel. Vogel's oratorio, *Thyl Claes*, proved to be one of the most original and forceful works performed.

In the Semaines Internationales at Lucerne last year, six concerts were conducted by John Barbiroli, Paul Hindemith, Herbert von Karajan, Ferenc Fricsay, André Cluytens, and Eugene Ormandy. Mr. Cluytens was the only conductor whose programs featured works by contemporary composers. He conducted Roussel's *Bacchus et Ariane*, Honegger's *I Tre Re* Symphony, and Prokofiev's first violin concerto with Isaac Stern as soloist. A performance of Handel's *Messiah*, a concert of works by Haydn, conducted by Paul Sacher, an organ recital by Marcel Dupré, and other chamber-music concerts completed the list of events.

## Small Towns Offer Fine Music

Vacationers in the resort towns of the department of Grisons heard concerts by Edwin Fischer, Nikita Magaloff, Pierre Fournier, the Pierre Janet Quartet of Paris, and the Stuttgart Chamber Orchestra. The little town of Ascona, situated on the lake of Geneva, was host to Elisabeth Schwartzkopf, Yehudi Menuhin, Rudolf Serkin, Ernst Wolff, the Sallquin Trio, and the Radio Lugano Orchestra, conducted by its permanent conductor, Otmar Nussio, and by Paul Klecki and Carl Schuricht.

The Rome Opera visited Montreux this summer for its *Fête des Narcisses* and was heard in performances of *Aida* and *La Forza del Destino* under the direction of G. Gabazzini, and Oliviero de Fabritius. Several weeks later, in the *Septembre Musicales Series*, the Cologne Orchestra was heard under Günter Wand, Josef Krips, Paul Klecki, and Roberto Benzi. Programs were of a conventional nature, the most modern work figuring in them being Debussy's *Prelude à l'Après-midi d'un faune*.

In Zermatt, Pablo Casals was the guest director of a series of musical events and delivered a series of lecture courses on the interpretation of Bach's sonatas and partitas for solo violin and cello. In addition, Sandor Vegh, violinist, and Paul Grümmer, cellist, delivered a series of talks on instrumental technique, and several



A view of Ascona, a small medieval town in the Italian part of Switzerland, where a music festival is given each summer

visiting artists were heard in recital.

A number of anniversaries were celebrated at the close of last year, among them the 25th anniversary of the Basler Kammerorchester, founded and conducted by Paul Sacher, and the 75th anniversary of the orchestra in Berne. Special performances honoring Arthur Honegger on his 60th birthday were a revival of his opera *L'Aiglon*, at the Théâtre de Bâle; *Roi Pausole* and *Jeanne d'Arc au Bûcher*, at the Théâtre de Zurich; *Le Roi David*, in Geneva, performed by the orchestra and chorus of the Chanteurs de Lyon under the direction of Jean Witkowski.

## Big and Little Ensembles Heard

Organizations visiting Switzerland during the first half of the season were the Philharmonia Orchestra of London, conducted by Herbert von Karajan; the Belgian ensemble, *Pro Musica Antiqua*, which was heard in music of the 13th to 16th centuries; the Mozarteum Orchestra of Salzburg, directed by B. Paumgartner, which was heard in programs featuring relatively unknown works by Mozart; and *Les Petits Chanteurs à la Croix de Bois*, which was heard in religious and secular programs.

The Klubhaus, under the auspices of the Société d'Alimentation, is offering an outstanding series of programs in its 1952-53 season. The orchestras that have been engaged to appear are the Berlin Philharmonic, the orchestra and chorus of the St. Cecilia Academy in Rome, the Gewandhaus Orchestra and Thomaner Chor from Leipzig, the Philharmonic Orchestra and Chorus from the Vienna Opera, the Dresden Philharmonic, the Bavarian Radio Orchestra, the Bamberg Orchestra, the Collegium Musicum Italicum, and the Stuttgart Chamber Orchestra. Concerts by the Jubilee Singers, the Vienna Octet, the Boccherini Quintet, and the Golden Age Singers will be supplemented by a number of recitals by international artists.

More than 100 young instrumentalists and singers who convened in Tours, France, during the summer of 1952 in the Festival International des Jeunes, repeated their programs in Geneva, including a polished performance of Bach's *St. John Passion*, an orchestral concert, a concert of chamber music, and an evening of opera offering Rameau's *Pygmalion* and Scarlatti's *Il Trionfo dell'Onore*.

L'Association des Musiciens Suisses has received a grant from the government permitting an enlargement of its program. A greater number of scholarships now can be awarded by the association to gifted young musicians and aid given to the Ar-

chives Centrales de Musique Suisse and the Swiss Music Library in New York.

Les Archives Centrales de Musique Suisse, 38 Alpenquai, Zurich, have established a library where scores by Swiss composers may be consulted, all scores, that is, that have been placed in the hands of the Société des Auteurs et Editeurs. This organization, under the direction of Robert Oboussier, is also in a position to furnish information concerning Swiss music to foreign correspondents.

A movement organized in Belgium and France, Les Jeunesses Musicales, now boasts a membership of 10,000 divided among the eighteen departments in Switzerland. The Geneva division, the largest, held an international conference last Easter attended by more than 500 delegates, representing eight countries. Stravinsky's *Histoire du Soldat*, conducted by Ernest Ansermet, was presented in addition to a concert of contemporary works.

The Pro Musica of Zurich is an organization devoted to the performance of new works, and its series attracts a small but faithful audience. Other groups organized to the same end are the Société Internationale de Musique Contemporaine in Bâle, the Centre des Premières Auditions in Geneva, and the Swiss-American So-

ciety for Cultural Relations, the latter offering a series of concerts by pupils of Roger Sessions and, in Zurich, a lecture by Paul Hindemith. Highly appreciated in this country are the continuing efforts of the United States Legation in Berne and the scattered American Consulates for the dissemination of information on American music and musicians.

Our lyric theatres are exerting considerable effort to present new works and to rejuvenate the *mise en scène* of standard works. As I have already mentioned the Stadttheater in Zurich mounted a revised version of Hindemith's *Cardillac*, composed in 1927. The production was a brilliant one and can also be said to have been a successful one. This same theatre announces two first performances this winter, *Die schlaue Suzanne* by Lehner and *Die Liebe der Danae* by Richard Strauss.

The Stadttheater in Bâle recently presented Rolf Lieberman's *Leonore 40/45*, Stravinsky's *The Rake's Progress*, and will soon give the first performances in Switzerland of Janacek's *Aus einem Totenhaus* and Millöcker-Mackeben's *Die Dubarry*. Other first performances in Switzerland are announced by the Stadttheater in Berne: Pfitzner's *Palestrina* and Bizet's *Ivan the Terrible*.

The Opéra de Genève presented Menotti's *The Consul*, with American artists, and Stravinsky's *The Rake's Progress*. Pierre Wissmer's opera, *Marion, ou la Belle au Tricorne*, originally given in Paris at the Opéra-Comique, was performed for the first time in Switzerland by the Geneva company. The Théâtre de Genève announces a production of *Pelléas et Mélisande*, conducted by Ernest Ansermet, and, at the end of the season, Ravel's *L'Heure Espagnole* and Bartok's *Bluebeard's Castle*.

Composers in Switzerland are always active despite the paucity of publishers and the restricted time they are given in concert programs. Since it is impossible to list in this article their most recent works, I shall cite the names of those whose recent works seem most significant: Luc Balmer, Conrad Beck, Jean Binet, Adolf Brunner, Willy Burkhard, Henri Gagnebin, Walter Geiser, Hans Haug, Rolf Lieberman, André-François Marescotti, Frank Martin, Albert Moeschinger, Otmar Nussio, Robert Oboussier, Bernard Reichel, Heinrich Sutermeister, Armin Schibler, Othmar Schoeck, Bernard Schulé, Roger Vuatuz, Pierre Wissmer. The Swiss Music Library in New York can furnish information on these composers to interested readers.

# CUBA

By FELICITAS KELLER

Havana

The spring of 1952, which brought to Cuba such special tourist attractions as the carnival, floods, and a revolution, did not pass without offering a major storm in the musical field. The Havana Philharmonic had to fight a battle against enemies from the outside and from within. There was no money to pay the musicians, and there was no audience to listen to the concerts. It was a life-and-death fight, but the orchestra survived. That the orchestra members played the series of twelve programs (each performed twice) without remuneration might seem astonishing to those who know the Latin-American temperament.

When, finally, President Fulgencio Batista guaranteed a subsidy of \$140,000 for the 1952-53 season, the survival of the orchestra was assured, and the season got off to a good start, with full houses at the Sunday morn-

ing popular concerts. The rest of the season augurs well, offering a number of well-known soloists and guest conductors. The Havana Philharmonic will find its steady audience, however, only if its programs are dictated by musical conscience rather than personal considerations, and if the standard of its performances improves.

In November, the first pair of concerts were given with the orchestra under the direction of its permanent conductor, Frieder Weissman. Astrid Varnay displayed extraordinary technique in excerpts from Strauss's *Elektra* and Wagner's *Die Walküre*. The program opened with Beethoven's *Leonore Overture, No. 3*, and ended with a somewhat unfamiliar sounding Brahms symphony (the second).

Another orchestral soloist, Byron Janis, played Tchaikovsky's *Piano Concerto No. 1*, in which he reaffirmed the success he had last spring, when he performed Rachmaninoff's *Piano Concerto No. 2*. Nicole Henriot was heard in January, and Yehudi Menuhin and Claudio Arrau are on the February schedule. The list of guest conductors includes Antal Dorati, Eugene Ormandy (after an absence of three years), and Igor Stravinsky (who was given a tremendous

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## Festival Hall in London Offers

### Ambitious Program at Low Prices

(Continued from page 30)

Philharmonic is achieved at the expense of some clarity, and there is some bad intonation. Sir Malcolm Sargent's BBC Symphony, an able group, sounds too brashly efficient. The London Symphony, which phrases most musically, sounds like a good second-grade chamber ensemble, spoiling otherwise attractive playing by recurrent bloomers. The London Philharmonic, a workaday outfit (conducted by Sir Adrian Boult) which plays a concert nearly every day of the year, sounds chronically tired. When the Munich Philharmonic paid a brief visit, its rough-and-ready, bull-in-a-china-shop playing was downright repulsive. I wish the sweetness of the Vienna Philharmonic might have been heard in this hall instead of the vast, re-echoing Albert Hall.

The extra-musical facilities of the commodious Festival Hall are a source of increasing pleasure to Londoners. You can get an excellent dinner, in a handsome and restful dining room with a view of the river, for about \$1.50. After a matinee concert, you can get tea. Dotted all over the building, on each floor, are bars and snack bars. The English are always eating, and the intermission sale of sandwiches and cakes is phenomenal. The hall is comfortably warm (which you cannot say of most of the West End theatres), the seats are very comfortable indeed, and the spaciousness and imaginative modern decorative details of the building are inexhaustibly attractive. Now that the Festival Hall has become such a going concern, I have no hesitation in calling it the supreme concert hall of the world.

The London County Council underwrites the operation of the hall. (Since London is an agglomeration of smaller cities, towns, and boroughs, such public works as this are under county, rather than city administration.) It still runs a deficit, partly because of the cost of improvements to the stage, partly because prices are low and the program ambitious. Top price for seats is usually either 12s. 6d. or 15s. In other words, nothing

except an occasional celebrity concert (the Toscanini appearances, presented by the London County Council; a Jussi Bjoerling recital, presented by the commercial manager Harold Holt) costs more than \$2. The cheapest seats are 2s. 6d. (thirty cents). The alert, intelligent manager of the Hall is T. E. Bean, who previously served as manager of the Hallé Orchestra in Manchester.

Perhaps one-fourth of the Festival Hall events are presented by the LCC. Another fourth are joint undertakings—either co-operative ventures by the LCC and such non-profit institutions as, say, the London Baroque Music Society; or arrangements between the LCC and independent promoters such as Holt or Ibbs and Tillet, in which the LCC provides a guarantee against financial loss. The various orchestras are presented part of the time by the LCC and part of the time by themselves (in the case of the London Symphony and the London Philharmonic) or by societies formed to sponsor them (the Philharmonia Society, which promotes recitals as well as Philharmonia Orchestra Concerts; and the Royal Philharmonic Society, which usually presents Beecham's orchestra but is not committed exclusively to it).

The American system of season-long weekly subscriptions is not employed by the London orchestras. The London Symphony, to take a single example, offers its own subscription series of ten concerts (several of which are conducted by its titular conductor, Josef Krips, who is otherwise conspicuous by his absence) scattered through the October-to-April period. It also takes part in two subscription series of Wednesday and Sunday evening concerts (each once a month) managed by the LCC; in this it takes turn and turn about with three other orchestras, for the LCC is meticulous about giving the same number of engagements to each orchestra except the BBC, which books itself independently, and is paid for by the national government

(Continued on page 169)



Vittorio Gui, one of the conductors at Covent Garden during the Coronation season, will be in charge of performances, in Italian, of *Norma*, *Il Trovatore*, and *Aida*, in which Maria Callas and Ebe Stignani will be heard.

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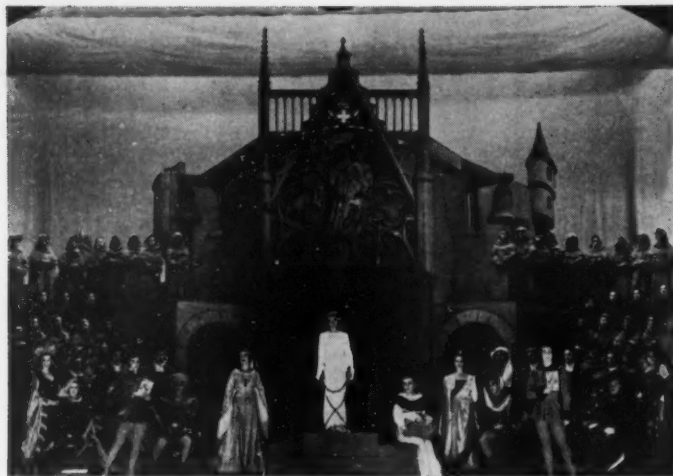
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Hugh Giles	Arden Whitacre





Honegger's *Jeanne d'Arc au Bûcher* as staged at the Théâtre Royale de la Monnaie in Brussels during the current season

## Belgium

(Continued from page 158)

Spain. Many dance events are also on L'Atelier's schedule.

Among the organizations that are less ambitious in regard to the number, but not the quality, of their presentations, are Les Amitiés Artistiques, the Cercle Royal Musical, Les Amis de Mozart, the Studio-Logis, the Association Belge des Concerts de Chambre, the Instituto Italiano di Cultura, the Studio Maebé, and the Altenburg.

Much music is performed under the sponsorship of all these groups, but it seldom leaves the beaten track. The sole house where, besides the classical repertoire, modern music is resolutely performed is the National Broadcast-

ing Institute. The NBI is not held in very high esteem in this country; it is often accused of costing too much money and satisfying nobody. To me it strikes a happy balance between satisfying the tastes of the average audience and assuming an educational role by propagating modern music, in particular that of Belgian composers.

A bare survey of some of the programs performed within the last nine or ten weeks will testify to this policy. Performed were large orchestral works by Rivier, Ramette, and Martelli (French); Hamilton and Tippett (British); Honegger and Liebermann (Swiss); Wagenaar and Badings (Dutch); Pizzetti (Italian); and Egk (German). There was chamber music by Prokofiev, Koechlin, Pierné, Milhaud, Sauguet, Wolff, Jolivet, and Nussio. The Belgian composers represented included Tinel, Gilson, Lekeu,

De Boeck, Absil, Albert, Bertouille, Brusselmans, Jongen, Marsick, Peeters, Poot, Tolkowsky, Van Hoof, and Verhoeven.

The conductors of the large orchestra, Franz André and Daniel Sternefeld, and of the chamber orchestra, L. Gras, L. Donneux, and G. Bethume, spare no trouble to give the best performances of the most difficult and complex scores. All important Belgian works are recorded so they can be broadcast again.

## Cuba

(Continued from page 166)

ovation when he last appeared in Havana).

Among the musical novelties in store for the local public are Bartók's Concerto for Orchestra and Mahler's Fourth Symphony. In April, Beethoven's Ninth Symphony will be performed with local soloists.

Secure in its position in Havana's musical life is the Pro Arte Musical, an organization that arranges recitals. After four successful years under the direction of Nena Velasco de Gonzales Gordon, and now with Dulce María Blanco de Cardenas as its new president, the Pro Arte has a steady list of over 4,000 subscribers, who have been treated to some of the world's outstanding artists. The 1952-53 season, unlike preceding ones, is bringing to Havana a number of such newcomers as Cilli Wang, Elena Nikolaidi, Gina Bachauer, Elisabeth Schwarzkopf, and Arturo Benedetti Michelangeli. We are also to hear Gerard Souzay, Solomon, and the Stuttgart Chamber Orchestra.

Chamber music is showing surprising vitality in Cuba. The Sociedad de Música de Cámara de Cuba has done much fruitful work on behalf of chamber music, both classical and modern. Carlos Agostini, artistic

leader of the society, chooses his programs with discrimination and a flair for the unusual. Recently, the organization presented a concert by a chamber orchestra composed of twelve members of the Havana Philharmonic and led by Ernesto Xanco, one of its outstanding cellists. Cubans expect much from this beginning and are looking forward to hearing many hitherto unfamiliar works.

Another smaller society, the Sociedad de Conciertos, also confines itself mainly to chamber music. It, too, is planning to sponsor a chamber orchestra, with which the only Cuban conductor of stature, Alberto Bolet, will at last be given a chance to conduct in his native country. Co-operation is also expected from the conductor's brother, Jorge Bolet, Angel Reyes, and José Echaniz, Cuba's internationally-known artists.

Cuban composers do not enjoy much recognition at present. The Instituto Nacional de Música, formerly a proponent of contemporary music, is inactive at present. After years of almost hopeless struggle to get their works performed, local composers were encouraged when the Havana Philharmonic played several of their works during the past two seasons. The music seemed too hard to digest, however, and for 1952-53 the orchestra is offering in all only three short works by Nilo Rodrigues, Edgardo Martin, and Julian Osborn.

If Cuban composers fare badly, their brothers and sisters in neighboring countries are even less fortunate here. The Pan-American spirit does not motivate our musical circles. It might help Cuban composers to find a public among their own countrymen if music by Mexican, Venezuelan, Colombian, and other such composers were played and enjoyed.

Outside of Havana, Santiago, and Camaguey music still has a long way to go before it can count on much of a public.

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# London Halls

(Continued from page 167)

through the British Broadcasting Corporation. A third subscription series involving the London Symphony (along with the Royal Philharmonic) is that of the New Era Concert Society, which gives ten concerts distinguished by the inclusion of something new on nearly every program. Beyond these allegiances, the London Symphony is free to obtain any bookings it can find. It frequently books itself in non-subscription concerts of two kinds—those involving well-known foreign guest conductors, and those of pop-concert level, involving endless repetitions of works by Tchaikovsky and piano concertos by Beethoven. (There is not room here to talk of the generally dismal repertoire of the English orchestras.)

The boom at the Festival Hall has relegated the ungainly, 6,000-seat Albert Hall to a secondary position. After the destruction of the Queen's Hall, all orchestra concerts had to be given in this Victorian monstrosity. It is better suited to prize-fights and billiard matches than to musical performances, for it is circular, and the music goes round and round. I shall not soon forget a recital by Witold Malcuzynski, in which I sat in a seat where every note was heard twice. It sounded as though all the hammers of the piano were loose, and bouncing back to hit the strings a second time.

## Albert Hall Warps Sound

Since this horrid structure warps any music that is played or sung in it, and since it has none of the surrounding amenities of the Festival Hall, it is now used only for occasions when more than 3,250 people may be expected to attend—and by no means for all of those, as the booking of Toscanini in the Festival Hall shows—and for concerts involving a larger chorus than the Festival Hall can hold. The gayest of its uses is the Prom season, which used to come twice a year, and is now restricted to July, August, and September (except for a single week in January). Many of the seats are taken out, and thousands of youngsters mill about in 25c standing room. Harold Holt had Marian Anderson sing there, to her publicly expressed disappointment. Yehudi Menuhin was unable to sell out two houses there, and would have done better to play in the Festival Hall. For the most part, the Albert Hall seems a vestigial remain, except during the lively Prom season, and when the Royal Choral Society lifts its thousand voices.

Wigmore Hall, London's opposite number to Town Hall, continues to serve the purpose it always has. Debut recitals take place there with unrelenting regularity. Chamber-music organizations, groups devoted to contemporary music (fewer in number than you would think, in the largest city in the world), lieder programs, and recitals by up-and-coming performers whose following does not warrant the capacity of the Festival Hall (Wigmore Hall

seats about 600) keep the schedule filled with almost nightly bookings. The cost of a Wigmore Hall recital remains miraculously low—about one-fourth or one-fifth the expense of a similar undertaking in Town Hall.

In addition to these three main auditoriums, there are dozens of halls, theatres, and rooms scattered about the city in which concerts of various sizes can be given. The London Philharmonic, in its restless round of almost daily performances, plays in a host of town halls and theatres in Greater London (some derelict and some surprisingly well-kept and attractive), from the St. Pancras Town Hall to the Hackney Empire Theatre. In an echoing room of the Victoria and Albert Museum, the English Opera Group (which has no more money for stage productions, and no new repertoire now that Benjamin Britten is writing operas for Covent Garden) presents Sunday evening vocal and chamber concerts involving such tasteful artists as Peter Pears, Kathleen Ferrier, and the Quintetto Chigiano. Secondary professional and amateur orchestras, more interesting as manifestations of neighborhood culture than as commercial phenomena, give frequent programs all over London, often employing professional, and even "name," soloists to bolster up the box office.

The two government-subsidized houses in London are the Royal Opera House (Covent Garden) and the Sadler's Wells Theatre. (Government funds, through the Arts Council of Great Britain, are also allotted to some of the orchestras that play in the Festival and Albert Halls.) Covent Garden now costs the taxpayers approximately a million dollars a year. Under the general direction of David Webster, Covent Garden maintains both the opera company and the Sadler's Wells Ballet. Ninette de Valois is artistic administrator of the ballet.

## Eight-Month Season

The opera company operates from late September to mid-July. Early in February it departs from the Royal Opera House for a (this year) nine-week tour of the provinces—Cardiff, Birmingham, Manchester, Glasgow, and other cities of comparable size, in one- and two-week stands. During its absence the Sadler's Wells Ballet holds sole sway at the Royal Opera House; it tours at other times of year. After the end of the opera season in July, the house is usually rented to a visiting foreign group until the autumn opening of the ballet or opera. (Next fall the Sadler's Wells Ballet will be in the United States, and the opera will have the house to itself for five months.)

Full plans for the summer of 1953 at Covent Garden have not been announced, but La Scala will come from Milan for four weeks in September. The repertoire will probably consist of five operas—Rossini's *Il Barbiere di Siviglia*, with Giulietta Simionato singing Rosina in the original mezzo-soprano version; Donizetti's *Lucia di Lammermoor*, with Maria Meneghini Callas, who has just added the role to her astounding repertoire; Verdi's *Don Carlo*;



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## Civic Concert Service

(Continued from page 92)

entire period of fifteen years have only varied between 6.9 per cent and 7.6 per cent. Booking of dance attractions has varied even less, holding very close to 6 per cent of the total, year after year.

Let it be thought that solo recitals are fast disappearing from the concert stage, let us hasten to state that the booking of piano and duo-piano concerts has held almost constant at 22 per cent—almost a fourth of all bookings year after year for this one classification. At the present time group attractions have forged ahead at the expense of solo women's voices and violinists. Yet we all know that the arrival of a sensational new performer in these categories, another Marian Anderson, or Flagstad, or a new Kreisler, would promptly pull booking percentages of these classifications in the other direction.

We of Civic Concert Service believe it is the art of great soloists that has established concerts as a profession and business. We also feel that the array of fine recitalists now available for concerts will quickly meet the challenge of group attractions, if, in fact, it is a threat to their existence. If it is greater variety in programs that auditors seek, these artists will discover it and furnish it without lowering artistic standards.

The make-up of concert audiences is much the same in this country, whether they be of the genus organized-audience, or some other form of subscription series. Our guess is that colleges and universities and other established concert series are buying group attractions as heavily as are the organized audience groups. Why should this not be true? Certainly symphonic music, chamber music, great choral works, operas, and dance interpretations of music "belong" on the concert stage.

A balanced musical diet is as important as the balanced musical budget that Civic Music provides. The inclusion of one or two group attractions on a series with three or four solo recitals in our estimation results in a well rounded series.

In conclusion we must keep in mind that more group attractions are being engaged these days because more concerts of all kinds are being sold. The middle class of this nation has increased rapidly the past two decades. Among the niceties of life that they now demand are concerts. It is only natural that they prefer to hear groups that are more easily understandable by the musically un-initiated; but as others have done in past years, they will progress in their musical appreciation and, as they do, solo recitalists will enter their musical diet in increasing number.

## Lawrence Evans

(Continued from page 92)

still flying. There is a host of entries—ballets, opera companies, European orchestras, American orchestras both large and small, French bands, Hindu dancers, Spanish dancers, Balinese dancers, folk dancers, American and European choral groups, harp and string ensembles, vocal and instrumental sextets, quintets, quartets, trios and duos, piano duos and quartets.

This situation represents something of a revolution in musical taste from, say, ten years ago. No matter what its origin—and it may have been an innocent cultivation of a few seeds on the part of one element, with another supplying the water, another tilling the ground, and still another reaping the harvest—it exists. Public demand is now in question, and no

matter how it was created, it has to be satisfied.

Still, the result is the same—a lively market exists for music, no matter what form the attractions take. With so much emphasis on special attractions, it might seem that the individual artist has been overwhelmed or bypassed. In certain cases this is true, and it may be that other individuals will suffer next year. However, there are three points to be considered.

First, many of the top-flight artists are more heavily booked than ever and are commanding high fees.

Second, at the other end of the scale of fees, it is only reasonable to expect that moderately-priced artists will continue to be busy with a long list of engagements in the organized-audience plan represented by Civic and Community. Parenthetically, there is no good purpose served in arguing against the organized-audience movement. It has survived long years in selling good music to the public, and by its own continued existence it proves its health. Why shouldn't we in the music business emulate the newspapers and magazines in carrying on a steady campaign for wider dissemination of our product—in their case, news; in ours, music? We can argue for quantity as well as for the quality that has always been the attribute of the soundly successful artist.

Third, it is often the genius of one individual that sparks these ensembles—perhaps a composer, a conductor, or a top soloist. The individual will never lose his value to the musical world, and the sensitive artist should not become alarmed at the trend. Sooner or later, the pendulum will swing back to where the individual is supreme.

As a national concert manager of thirty years experience, I have greatly enjoyed my association with many of the greatest stars of the world, and my heart is tied up in their work because in my opinion the individual artist of real genius will continue to be the spark that ignites all musical culture. I have had the honor of directing and guiding the careers of such famous individuals as Yehudi Menuhin, James Melton, Helen Traubel, Risé Stevens, Nadine Conner, Alec Templeton, Igor Gorin, Dorothy Maynor, Frances Yeend, Rose Bampton, Helen Jepson, Mona Paulee, Carolyn Long, Nino Martini, Walter Cassel, Tito Schipa, Lawrence Tibbett, Elisabeth Rethberg, Louise Homer, Josef Lhevinne, Amelita Galli-Curci, John McCormack, and many others.

It is my conviction that such distinguished artists will continue to exert their magnetic appeal and that there will be a strong demand for high artistic standards year after year.

Fortunately, in catering to the public will through the history of the concert business, we have also helped to elevate taste, and we can now depend on what is undoubtedly rooted deeply in the public conscience—the belief that artistic merit is ultimately rewarded.

## Colbert-LaBerge

(Continued from page 96)

Langstaff, baritone, and Paul Matthen, bass-baritone.

Extending its activities into the field of vocal chamber music, the Colbert-LaBerge management presents the Cambridge Quartet (Miss Curtin; Eunice Alberts, contralto; Mr. Hess; and Mr. Matthen) and the Randolph Singers. The Cambridge Quartet has already given many concerts, most of which featured the two series of Brahms's Liebeslieder Waltzes. David Randolph's group is known from its recordings.

Violinists include Robert Brink, Giorgio Ciampi, Nadia Koutzen, and Frances Magnes. Paul Doktor is available as viola recitalist, Madeleine Foley as cellist, Daniel Pinkham and



Ben Greenhaus

Lilian Murtagh

Fernando Valenti, as harpsichordists, Nina Dunkel and Artiss de Volt as harpists, and Carleton Sprague Smith as flutist and lecturer.

An important and active part of the Colbert-LaBerge Concert Management is the organ department, which handles the tours of twenty organ virtuosi. Jeanne Demessieux, from France, is presently on her first tour in the United States; Flor Peeters, a Belgian, is returning for a tour in the fall of 1953. The other organists are: Nita Akin, Robert Baker, Walter Baker, Claire Coci, Charles Courboin, David Craighead, Catharine Crozier, Fernando Germani, Hugh Giles, Kenneth Goodman, Jean Langlais, George Markey, Frederick Marriott, Marilyn Mason, Alexander McCurdy, Richard Ross, Alexander Schreiner, and Arden Whitacre.

## Ludwig Lustig

(Continued from page 102)

in San Francisco and in Verdi's Requiem with the Buffalo Philharmonic.

Frederick Jagel, tenor, will fulfill engagements in concerts and operas throughout the United States and abroad.

Howard Vandenburg, tenor, sang at the Berkshire Music Festival and made his debut as Matteo in Strauss's Arabella at the Bavarian State Opera in Munich. A contract for next season has already been offered him.

Luigi Vellucci, tenor of the New York City Opera, appeared at last spring's Havana Opera Festival, and during the summer at the Central City Opera Festival. Recently he was re-engaged by the Montreal Opera Guild for performances of Louise. He will appear with the New England Opera before his spring season at the New York City Opera. He also has been engaged for the Sturbridge, Mass., Musical Festival.

Manfred Hecht, baritone, has just returned from Europe and has been booked for grand opera, light opera, and concerts.

Ralph Herbert, baritone, will rejoin the New York City Opera during its spring season. He sang with the San Francisco Opera, the Pittsburgh Opera, and the Buffalo Philharmonic. On NBC-TV Opera he will sing his first Baron Ochs in Der Rosenkavalier. He is also appearing in light opera in Miami and with the Mobile Opera Guild. He is solidly booked for light opera during the summer.

Herbert Janssen, baritone, has fulfilled many concert and opera engagements.

Maria Kopulos, young American pianist of Greek descent, will be active in the United States and abroad next season.

Joseph Rosenstock, general director of the New York City Opera, has fulfilled engagements with the Buffalo Philharmonic; at Grant Park, Chicago; and at Caracas, Venezuela. He will continue as musical director of the Aspen Festival next summer.

Harald Kreutzberg, dancer, has re-

turned to the United States for a nation-wide tour. He has been booked for his first tour in Israel.

Other artists booked by Ludwig Lustig for the Havana Festival of Grand Opera include Brenda Lewis, Mario del Monaco, Giulio Gari, Leonard Warren, all of the Metropolitan Opera; James Pease, of the New York City Opera; Gertrude Ribla, and Hugh Thompson.

## William L. Stein

(Continued from page 97)

Set Svanholm, tenor, who has sung about twenty recitals and been soloist with such orchestras as the New York Philharmonic-Symphony, the Chicago Symphony, the Minneapolis Symphony, and the San Antonio Symphony, in addition to appearing at the Metropolitan for his seventh season.

Yolanda Vasquez, coloratura soprano, who toured from coast to coast as soloist with a Spanish ensemble.

Kenneth Wolf, pianist and composer, who has been heard in recitals in the East and the Midwest.

Engagements were also obtained by this agency for Margaret Harshaw, Dorothy MacNeil, Rudolf Petrak, Emile Renan, Shirley Russell, Marilyn Tyler, and Louise Verna.

We are proud to announce that we have also taken under our management Martha Moeld, who has sung Isolde at the Bayreuth Festival; Christel Goltz, dramatic soprano of the Vienna Opera; Herman Uhde, baritone of the Bayreuth Festival; Martial Singher; and Guenther Rennert, producer and stage director of the Hamburg State Opera.

## Rubin and Wilford

(Continued from page 97)

cial, will include radio and television performances in her 1953-54 schedule. She will also be heard in recitals and as guest soprano with various opera companies in a variety of roles.

Rubin and Wilford Artists Management will once again direct the public events and concert series in New York for two leading contemporary music organizations: the League of Composers and the International Society for Contemporary Music (United States Section).

Our own convictions about the unique talents of each of the artists we represent have been reflected by the reception accorded by press and public alike. Grateful for the public response and to the artists who grace our roster, we are looking forward with keen anticipation to the promise of an ever-growing future.

## Vera Bull Hull

Concert Management Vera Bull Hull announces for the 1953-54 season the following artists: Iris Fribrock, soprano, who recently appeared in Lully's Armide, presented by Music for 1953. She sang earlier in Gluck's Le Cadi Dupe, which was given in Ipswich, Mass. Miss Fribrock is singing several recitals this spring.

Lola Hutchison, soprano, is singing in the Midwest. Paul Bain, guitarist and singer of folksongs in their original languages, gives concerts for clubs and colleges. He is to appear in the biennial convention program of the National Federation of Music Clubs in New York on April 15.

Joseph Bell, baritone, is still in London with the South Pacific company, and Louis Sgarro, bass, has been filling opera and recital engagements in Italy. Mr. Sgarro will return to the United States this spring for engagements.

Frances Hall, pianist, has just given a concert with the Erie Chamber Music Society. She will play in New York twice this spring. John Powell, American composer-pianist, is also booked by Mrs. Hull.



## Choral Works Most Notable

### Among Recent Dutch Compositions

(Continued from page 165)

small group of instruments. The work that Lex van Delden (born 1919) wrote is typically Dutch, but the words are so simple and could so easily be translated that it seems worthwhile to draw the attention of foreign readers to it.

The title is *The Stream*, and the text is by Jan Prins. The subject is the four-day battle of Rotterdam in May, 1940, the stream (the river Maas) being a symbol of inflexibility and imperturbability. The *Stream* is important not because of its "absolute" qualities but because it deals with a subject that interests the singers and is written in a simple and direct musical (melodic) language, with an instrumental accompaniment that is easily available (two flutes, two oboes, one clarinet, one horn, one trombone, percussion and piano).

Other choral works we should like to mention are *We Shall Build a Wall*, by Nico Schuyt (born 1922), one of the most promising talents of his generation; *The Sea*, by Saar Bessen, who is especially known for her children's operas; and Wolfgang Wijdeveld's *Freedom Awakes a Song*.

As far as orchestral music is concerned Dutch composers have not been very prolific. Hendrik Andriessen, now sixty years old, has added to his long list of works a vigorous and dramatic *Etude Symphonique*, lasting about eleven minutes, in which the main melody is a twelve-tone series. The dodecaphonic technique has only a few adherents in Holland, such as Kees van Baaren (born 1906) and Theo Bruins (born 1929), and it must be added that Andriessen's *Etude* is

by no means a twelve-tone composition—it closes in D minor.

Guillaume Landré's *Chamber Symphony for Thirteen Instruments* links up a number of sections in different mood and tempo, all based on the same melodic idea. Thus he gives new significance to the cyclical principle and achieves new symphonic unity, in which the accent is on development and literal repetitions are very rare.

Among the most interesting new works for orchestra are concertos. The large number of concertos also gives proof of a close contact between composers and performers: nearly all of them have been written for well-known violinists and pianists or members of our orchestras. The Hungarian-born Géza Frid (born 1904) wrote a *Concerto for Two Violins*, for the leaders of the Hague Residentie Orkest, Theo Olof and Herman Krebbers, who introduced it on Oct. 22, 1952. The double violin concerto has hardly any predecessors, except for the unjustly forgotten *Concertone*, K. 190, by Mozart, and the famous concerto by Bach.

Van Delden composed a *Harp Concerto*, which had its first performances in Amsterdam and Utrecht in the beginning of this season. He strives to do away with conventional harp writing, but probably he has been a little too radical in this work: little of the poetic charm of the instrument is in evidence until the end of the second movement.

The commission given to Rudolf Escher (born 1912) for a chamber work resulted in a sextet in seven movements for flute, oboe, violin, viola, cello, and harpsichord, called *Le*

#### SPECIALISTS

Isolde Sehm, new soprano of the Mozart Trio, is flanked by her colleagues Joseph Collins (right) and John Yard, baritone. At left is Anthony Witas, pianist



Tombeau de Ravel, thus expressing in the title his affection for the French master who strongly influenced the style of his earlier works.

A very successful field of mutual inspiration has always been that of song. Schubert co-operated with Vogl and dedicated songs to him, but Vogl's voice and interpretation may also have inspired Schubert to new works. In the Netherlands we had, some decades ago, the famous duo of Johannes Messchaert, baritone, and Julius Röntgen, piano. Partnerships of this kind and level—similar to those of Peter Pears and Benjamin Britten and of Pierre Bernac and Francis Poulenc—are rather rare now. Many Dutch music-lovers preserve the memory of the outstanding concerts given by Noemie Perugia, mezzo-soprano, and Henriette Bosmans, who appeared both as composer and as pianist. Miss Bosmans died on July 2, 1952, and her death is a great loss to our musical life. Her numerous songs, written for Mme. Perugia—nearly all of them to French texts—will remain as a monument to the high artistic achievements to which the assiduous co-operation of creative and a performing artists may lead.

#### Women's Committees To Meet in Houston

HOUSTON. — The Association of Women's Committees for Symphony Orchestras will meet here on March 9 through 12. The purpose of these conferences, held every two years, is to discuss the activities of the committees in furthering the support and insuring the existence of symphony orchestras throughout the country. Officers of the Executive Committee of the national organization are Mrs. Fred Lazarus III, chairman; Mrs. Albert P. Jones, conference chairman; and Mrs. Arthur Lehman, secretary-treasurer.

#### Sherlock Holmes Figures In New Sadlers Wells Ballet

LONDON. — The legendary Sherlock Holmes made his debut on the ballet stage on Jan. 21 in the Sadlers Wells Ballet Theatre production of a new work entitled *The Great Detective*. The ballet was written by Margaret Dale to music by Richard Arnell with the permission of the trustees of the estate of Sir Arthur Conan Doyle, creator of Sherlock Holmes.

# FRANZ WAXMAN

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# Arrangements

(Continued from page 122)

piano arrangement of Saint-Saëns' Second Symphony, in A minor, is another model of discretion. Where a less skilled musician would have doubled intervals and put in filler, obtaining a page black with notes that was visually impressive and aurally unpleasant, Debussy is content to leave the texture thin, knowing that it will sound twice as effective. His arrangement of his own La Mer for piano duet is another splendid lesson in economy and practicability. He has preserved the intricate harmonic scheme without writing a single bar that is needlessly difficult or unpianistic.

Ravel was also sensible in his arrangements. His two-piano version of Debussy's Nocturnes is somewhat virtuosic in style, but it is scrupulously faithful and eminently playable. Gustave Samazeuilh's two-piano transcription of Debussy's String Quartet is another example of effective and tasteful arrangement. The apprentice arranger might well try a few pages of the César Franck Symphony for piano duet and then consult the composer's version. It is a safe wager that he will find far fewer notes in the composer's version. Darius Milhaud's duet arrangement of his Suite Française offers a similar opportunity for comparison to a more contemporary-minded arranger, as does Hindemith's arrangement of his Mathis der Maler.

Stravinsky's duet arrangement

of Le Sacre du Printemps should be studied by all transcribers of complex orchestral scores. It is a masterly example of just how much to put in, and just how much to leave out. There are some passages where the player who has not a concert technique may choose to simplify matters a bit, but the arrangement is wholly practicable and musically economical.

By consulting the masters we find that even in the field of contemporary music the same principles of transcription hold true: faithfulness to the original, economy of texture, scrupulous observance of the composer's style, playability, sonorous balance, and adroit spacing. Free fantasies and original duet and two-piano works are a different matter altogether. But in our transcriptions, intended to familiarize amateur as well as professional duet and two-piano players with the music of the past or present, let us observe these principles. There is no place for meretricious distortions of the classics under the name of arrangements.

## Music Council

(Continued from page 91)

from the first of these sources, none from the third, and the whole of the remainder, i.e. \$24,000, from a subvention by UNESCO. That is the extent of its cost to the taxpayers of the world. With such slender financial resources, the council is hardly able to do more than cover in token fashion the various fields in which it exer-

cises its activity. Much of its most important work therefore rests in inducing the various branches of music to help themselves by helping others. We believe that the industry of music is willing to support the council to a greater extent than appears to be to its immediate commercial advantage. In this connection, we have set up a close working agreement with the gramophone industry, and we hope its example will be followed by the music publishers. We also derive a considerable amount of help, through their co-operation with ourselves or our member-organizations, from members of the European Broadcasting Union. A system of co-operation with non-European radio stations would enable us greatly to extend the scope of our action on other continents. The IMC must find the means—both moral and material—to turn its present token action into a real and effective intervention in every one of the branches of music which it covers. Only then will it effectively help all who create music, all who make music, and all who listen to music.

## Schonberg

(Continued from page 14)

Already my early works show some traits of my mature style, but seldom are all the so-called difficulties crowded into one single place. If, for instance, heterogeneous units of a work are juxtaposed, the unit itself might not be too condensed or its harmonic background

might be rather comprehensible; in other cases, a slightly varied repetition might support the memory; in still other cases, subsequent elements might function as belated connectives. Thus, not all such procedures as are obstacles to the uninitiated listener will work in a sense - interrupting manner. And, once the gate to understanding is open an emotional impression will not fail to appear.

May I venture to say that, in my belief, even works of my third period, as for instance the Three Piano Pieces, Op. 11, or the Five Orchestra Pieces, Op. 16, and especially Pierrot Lunaire, Op. 21, are relatively easy to understand today. And if I speak at present dispassionately about these works, one must not forget that they were written forty or more years ago. I can look upon them as if somebody else might be their composer, and I can explain their technique and their mental contents quite objectively. I see therein things that at the time of composing were still unknown to me.

May I venture to say that if in spite of my personal feeling about them I still like them, the idea that they are worth it seems somehow justified.

### Correction

The special opera performance conducted by Tullio Serafin in the Chicago Civic Opera House last New Year's Eve was Rigoletto, and not Lucia di Lammermoor as announced in the Jan. 15 issue of MUSICAL AMERICA. Uta Graf was the Gilda in the presentation, which served to honor Mr. Serafin's fiftieth anniversary as a conductor.

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## Los Angeles Sees World Premiere Of George Antheil's Opera Volpone

RESUMING the subscription concerts after the holiday recess the Los Angeles Philharmonic had Heifetz for soloist at the concerts of Jan. 8 and 9, Alfred Wallenstein conducting. The violinist was at the top of his form in a glowing interpretation of Mozart's Concerto No. 5, in A major, and in the Korngold Concerto in D major, which received its first local hearing. Although the Korngold concerto has been the victim of a devastating wisecrack, as Heifetz played it the piece seemed to be a useful addition to the repertoire—melodious, grateful for the solo instrument, and backed by a cleverly conceived orchestration. The composer was present to acknowledge the applause with the soloist. For the orchestral portion of the program Mr. Wallenstein contributed a clean-cut version of the little known Overture to Haydn's Armida, a somber reading of Sibelius' Seventh Symphony, and an outstanding performance of Strauss's Don Juan.

Victor de Sabata made his first appearance here as guest conductor at the concerts of Jan. 22 and 23. The conductor's flamboyant but vivid style produced excellent results from the orchestra and soon had the audience cheering a program consisting of the Overture to Rossini's La Gazza Ladrata; the suite from Casella's La Giara, with the tenor solo ably sung by Richard Robinson; Morton Gould's Spirituals for String Choir and Orchestra; Mozart's E flat major Symphony, No. 39; and Dukas's The Sorcerer's Apprentice.

The world premiere of George An-

theil's "satire in music," Volpone, took place at the hands of the opera workshop of the University of Southern California School of Music in four performances in Bovard Auditorium, on Jan. 9, 10, 16, and 17. Carl Ebert was the stage director, and Wolfgang Martin conducted the student orchestra. Written to a libretto by Alfred Perry freely adapted from the Ben Jonson play, the work suffered from excessive length in its initial performance, with the first act running an hour and a quarter and the other two at least an hour each. Considerable trimming contributed to more conciseness in later hearings. As an opera, however, the work still was weighted down by a pedestrian libretto of little literary distinction, too many ensembles, and a superfluity of characters.

The music runs a gamut of styles, including a number of waltzes à la Rosenkavalier, but some of the arias and ensembles were extremely effective. The orchestration was remarkably diverse, and the so-called "extended recitativo" permitted the text to be clearly enunciated. Mr. Ebert's staging emphasized the grotesque elements of the play and was hardly of the standard he has accomplished in previous productions. The sets and costumes of Harry Horner—the scene had been changed from Elizabethan times to "any time—any place"—likewise were of little assistance to the work, being heterogeneous and unattractive.

Paul Keast sang the title role well but missed the diabolical character of the part. Caesar Curzi accomplished



SC Photo

Henny Ekstrom, Grace-Lynne Martin, Monas Harlan, and John Noschese are shown in a scene from George Antheil's Volpone, which was given its first performance by the University of California's opera workshop

the most professional work of all as Mosca, and the other leading roles, sung with varying degrees of skill, were taken by Marvin Hayes, Monas Harlan, Chris Lachona, Phyllis Althof, Marilyn Hall, Manuel Leonardo, Barbara Dunbar, Francis Barnes, Henny Ekstrom, John Noschese and Grace-Lynne Martin. Mr. Martin's conducting was a tower of strength and authority, and the playing of the student orchestra was one of the most admirable features of the production.

The Los Angeles Chamber Symphony Orchestra gave the second of a

series of three concerts in Royce Hall, UCLA, on Jan. 13, with Izler Solomon conducting. Always a favorite with Los Angeles audiences, Mr. Solomon led the expert group of musicians in a finely played program consisting of the Overture to Johann Christian Bach's Orione; Haydn's Symphony in B flat, No. 85; Roger Goeb's Concertant No. 1, for flute, oboe, clarinet and string orchestra, with the solo parts played by Arthur Glegghorn, Alexandre Duvoir, and Gerald Caylor; and Mozart's Haffner Serenade.

—ALBERT GOLDBERG

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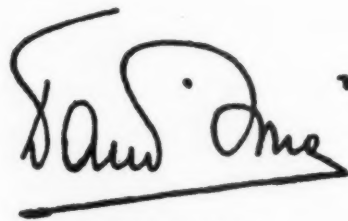
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# The Man in the Control Booth . . .

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By EMORY COOK



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Your record is born in a studio or even sometimes in a theatre, conceived in the light of tempering "what will sell" with "what has not already been recorded".

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The recording environment, whether here or abroad, is hardly ever conducive to an artistic performance. Only the indefatigable, case-hardened virtuosos, the old troupers, and the hardest souls can come through with a fine performance. Confusion and tension exist in varying degree in every session. A critical business of producing entertainment and occasionally art to specifications, recording sessions are run with one myopic eye on the clock.

The other eye is fixed upon the director. This harried fellow sits behind a thick plate-glass window in a sound-proof control room fairly full of oddly assorted equipment and people. The director is the boss—it is his to say yes or no to the music, the acoustics, and the balance; yet he is confronted by barriers in the form of ground rules, as follows:

(1) The session must not run

Emory Cook is a well-known engineer with broad experience in recording and in the design of recording equipment. He is engaged at present in experimental work upon, and in the manufacture of, binaural disks.

over three hours or the musicians will draw overtime pay, and the company will raise the roof.

(2) He must come out with twelve or fifteen minutes of music, or he has not had value received.

(3) He must not touch the equipment or microphones because he does not hold a union card.

(4) He must sit in a small unnaturally-shaped control room and produce music that will sound the way he wants it to sound in the living room. (The way a record sounds depends greatly on the size and shape of the room in which it is played and the character of the walls.)

(5) He must listen to a control-room loudspeaker located overhead while producing for a living room where the speaker is always on the horizontal. (This makes a difference, too.)

(6) He must not allow the musicians to go stale or antagonize them by slave-driving; but he must not let them run roughshod and make "clinkers" (mistakes) at the last minute so that overtime is necessary.

(7) He can do nothing himself except talk, scream, whisper, cajole, and push the button for the talkback speaker which allows him to talk to the studio through the plate-glass window.

(8) He must produce a record that satisfies his chief, the producer (back in the office), and the record must sell—two not always compatible requirements.

IF you were a musician, you would find that recording engagements are very much to be desired. The rate of pay is high (\$42.50 per three-hour session), and there is always the chance that the record, with your name on it will attract attention, or become a best-seller. But recording work is hard to find, and once you get it you sit there, a captive

of the director for at least three hours. When the director lifts his fingers, you play—the same thing over and over again. You become a virtuoso connected up like a water faucet, always there, ever ready.

EACH time, as the session draws to a close, you develop claustrophobia, feel imprisoned and oppressed; each time you tell yourself it wasn't worth it. And in nearly every case, at least from the artistic standpoint, you are right.

Why do recording people hamstring themselves this way? Why build a framework for operation within which it is almost impossible to make an important record? Taken piecemeal, the obstacles are acceptable, each with a *raison d'être*, a history of necessity. Individually, they are social rules, made to protect the individual from the group, or vice versa. But in the aggregate they are illogical, and they insulate the listener from all but the most indefatigable performers.

Now back to the director, who is sitting amidst the execution of take four, as showered down upon him from the loudspeaker above. His head is in his hands, his eyes are closed, and he crouches over in his chair, trying to exclude the visual, trying to extract himself from the moment and project into the future, when all that is left is the auditory result. He is listening tomorrow or next week with his boss, listening in the living room, seeing nothing but a record-player up against the wall. He must not now see the orchestra, for sight corrupts evaluation of the sound.

At this point he often becomes hypercritical. He hears clinkers that are not there. To him the music becomes stale and brittle; it seems to screech, or else it ema-

nates from behind a curtain. He tells himself the equipment has gone sour or the men are not trying hard enough, not keeping up the effort. The hands in which his face is now buried suddenly fly off in opposite directions. He jabs at the talk-back key, looks exasperated. All eyes dart at the clock on the wall. The music tails off fitfully into a strained silence. The tape recorders stop. Out of the talk-back speaker comes "Ten minutes!", and the ball-and-chain is magically severed. Everyone gets up and stretches. Cigarettes are lit. The pressure is off, and now nobody watches the clock except the director. He alone cannot really relax.

THE making of records is not like the making of a great concert performance. In performance there is an audience, and when the audience is receptive there is an almost active participation by them in the music. Something electric transpires in a great performance before an audience. But in a recording session this element is totally lacking. The audience is not there; it must be imagined, for it is situated in next month's living rooms. The studio walks look dead and unresponsive; the director looks busy; the clock looks factual and unrelenting.

Thus, the great recorded performance depends upon the ability of the people who make it to reject the environment of the moment, to become oblivious and to project themselves into communication with the audience that is not yet there. Sometimes this happens. It falls like a spell over the whole company—engineer, director, musicians. Here, if the fragile shell is not broken, we capture a gem in our record, the uncultured pearl in the oyster—the thing, whatever it is, that keeps us making records.



Brown Brothers



Ben Greenhaus

Thomas Alva Edison (left) and the first phonograph. (Above) Enrico Caruso, Leon Rothier, Andres de Seguro, Frieda Hempel and Maria Duchène listen to their recording of the quintet from *Un Ballo in Maschera* (1914)

## Recording Industry Celebrates DIAMOND

SEVENTY-FIVE years is not a great span in the chronicles of culture. But the phonograph-record industry has, in this elapsed time, profoundly affected the course of the tonal art.

Although the summer of 1877 was unreasonably hot, long and lazy, the doldrums did not permeate the workshop of Charles Alva Edison. The young inventor was on to a new idea. He knew, with the prescience of genius, that he had a tiger by the tail. And he was not the type to let go.

Edison had noticed that his telegraph repeater gave off a humming sound when it was operated at high speed. If a series of indentations on a strip of paper could produce sound vibrations, he reasoned, would it not be feasible to reproduce the more resonant vibrations of, say, a diaphragm membrane?

Oblivious to the humidity, Edison chose a small diaphragm, attached a steel point to it, coated a piece of paper with paraffin and passed it behind the point as he shouted "Hello!" at the diaphragm itself. Then he rapidly pulled the coated paper the other way—and the paper echoed his salutation. Edison was thunderstruck.

It probably would have taken a vivid imagination to identify that "Hello!" as the voice of Charles Alva Edison. His assistant, Charles Batchelor, insisted it was only a "noise" of the same duration and intensity. What came out of the diaphragm could have been anything; what really mattered was the possibility that it had been a facsimile of a spoken word. For his part, the inventor was satisfied.

That very night—it was the 18th of July—Edison wrote this confident entry in his laboratory notebook:

"Just tried an experiment with a diaphragm having an embossed point, and held it against paraffin paper moving rapidly. The speaking vibrations are indented nicely, and there is no doubt I shall be able to store up and reproduce automatically at any future time the human voice perfectly."

Early the next morning, Edison began a series of further experiments. Each one in turn strengthened his first optimism. On Aug. 12 he summoned his machine-shop foreman, John Kruesi, and handed him a sketch. The machinist customarily discussed these special projects with his boss. Not this time, Edison cut short the interview, and Kruesi went back to his office.

### "Machine Must Talk"

The machinist was puzzled. The sketch called for nothing chemical, nothing electrical. It contained not a single wire or magnet. But it was something the chief was interested in, clearly. Kruesi set to work. For thirty hours, with time out only for a bite to eat, he stayed at it. The next day he carried the strange looking gadget upstairs and put it before Edison.

Kruesi's curiosity was at the breaking point. As Edison studied the machine intently the foreman ventured an inquiry: "What is it for?" The inventor looked up, a twinkle in his eyes, and announced cryptically: "The machine must talk."

Kruesi glanced at Will Carman, the Edison bookkeeper who had just entered the inner sanctum. Carman was visibly impatient. He boldly wagered a box of cigars that the machine would not talk. Edison smiled indulgently. Kruesi, given courage by Carman's skepticism, went along with the dissent. He offered another \$2 that the machine would not talk. Edison's grin

broadened. He did not have any money in his pocket, he said, but he would be glad to put up a barrel of apples.

So saying, the inventor fitted a sheet of tinfoil to the cylinder-like mechanism, carefully glueing the ends together so that the tinfoil would be wrapped tautly. Then he adjusted the needle. And then, slowly turning the crank, he recited into the diaphragm: "Mary had a little lamb/Its fleece was white as snow/And everywhere that Mary went/The lamb was sure to go."

While his critics looked on disapprovingly, Edison moved the cylinder back to starting position, looked straight at them, buttoned his lips tightly and started turning the crank. Suddenly, out of the innards of the machine, came the unmistakable high-pitched voice of Charles Alva Edison, repeating the same words he had spoken into it a few seconds before.

Kruesi blanched. "Mein Gott in Himmel," he said. And that was all anybody said. Carman and Batchelor were speechless. Edison himself was silent. Clearly he had not expected such sensational results.

Habitually, and for good reason, the inventor was suspicious of anything that worked well the first time. "If there is such a thing as luck," he once said, "then I must be the most unlucky fellow in the world. I have never made a lucky strike in my life. When I get after something that I need, I start finding everything that I do not need—one damned thing after the other—until, at the very last, I come upon just what I have been looking for."

The phonograph was the lone exception. Edison later admitted that "I was never so taken aback in my life."

The next morning, his composure recovered and his skepticism gone, he boarded a train for New York City and went immediately to the offices of *Scientific American*, where his friend Alfred E. Beach was editor.

Beach's account is worth retelling: "Edison came in and set his parcel, which he appeared to handle somewhat carefully, on my desk. As he was removing the cover I asked him what it was.

"Just a minute," replied Edison. "Presently, with a 'here you are,' he pushed the quaint-looking little instrument towards me. As there was a long shaft having a small handle at one end, naturally I gave the handle a twist, and, to my astonishment, (there) emitted from a kind of telephone mouth-piece . . . 'Good morning! What do you think of the phonograph?'"

"To say that I was astonished is a poor way of expressing my first impression, and Edison appeared to enjoy his little joke on me immensely. Like a flash the news went among the staff that Edison had brought in a machine which could talk, and soon there was an excited crowd around my desk.

### Testing with Tinfoil

"We watched the inventor wrap his little sheet of tinfoil—this was the medium used for recording the sound waves in the first machine—round the cylinder, adjust the stylus, and intently followed the operation as he shouted the lines of the nursery rhyme, 'Mary had a little lamb,' into the mouth-piece. We listened just as surprisedly when, instantly this was completed, the machine was started again and the well-known words were repeated. Time after time the machine was handled first by myself and then by my colleagues, one and all testing the





An early "acoustical" recording session

# JUBILEE

By  
JAMES LYONS

instrument both in recording and reproducing."

Thus began the phonograph. Few inventions ever so quickly and so completely captured the public fancy. Special trains were run to Menlo Park. Scientists the world over came to observe the phenomenon and went away singing its praises.

The new era formally began on Dec. 15, 1877, when the application for a patent was filed—and promptly granted without a single reference because nothing of its kind had ever been heard of.

The following spring, in an interview with a New York newspaperman, Edison significantly spoke of his notion to "abolish this whole cylinder and supersede it with a flat, circular steel plate about as big as a dinner plate. This plate will be reamed with a fine groove running around itself, beginning in the center and ending in the circumference." Had the inventor pursued this idea as assiduously as he had the original one, the development of the modern phonograph record would have moved even faster than it did.

In fairness it should be noted that an otherwise forgotten French scientist, Charles Cros, had outlined a theory of phonographic reproduction even before Edison. But Cros had done nothing about his theory—and it was later proved unworkable anyway.

As early as 1857 another Frenchman, Leon Scott, had constructed what he called a phonautograph. This was, however, purely a recording device. It merely traced a laterally undulating line on a cylinder coated with lamp black. No means was provided for reproducing the recorded sound.

The Edison instrument was, of course, cumbersome and primitive. But it pointed the way. In the

years that followed refinements came thick and fast. The next seven-league step was the Volta Laboratory work of Alexander Graham Bell, Chichester A. Bell and Sumner Tainter. These men developed a process which recorded on a wax cylinder with a spirally cut groove. This was the famous hill-and-dale record, the patent for which was acquired by Columbia in 1888. The same pioneers designed a reproducing machine called the graphophone.

## The "Phonograph"

Working independently in the same period, Edison built a somewhat better machine along the same lines. In both the reproduction was relatively excellent, but little volume was possible. To listen most effectively, one had to use individual ear tubes. Edison's version of this unwieldy but vastly more promising technique was called—and this was the first actual employment of the new generic term—the phonograph.

It was 1887 before the next real innovation appeared. This was the disk record with a laterally undulating groove which would not only vibrate the stylus of the reproducing machine but also would pilot the sound box and horn across the record without the need, as before, for a special feed-screw mechanism. The man responsible for this ingenious device was Emile Berliner, one of the towering figures of the industry.

Berliner's process called for the coating of a zinc plate with a fine layer of acid-resistant material, producing a spiral groove by removing a thin line of the filmed surface, and dipping the record in an acid bath. The acid, naturally, ate out a groove of sufficient depth to pilot and to vibrate the re-

producing stylus.

This plate became the master record from which commercial copies were made out of a hard rubber material. The reproduction was made on machines called gramophones (the term is still current in parts of the world) and no ear tubes were required. The acid etching process, however, tended to leave the groove walls rather rough, so that the listener got plenty of surface noise in addition to ample volume of the recorded sound.

It was at this point, when the phonograph was still regarded by most observers as a novelty at best, that there entered the field Eldridge R. Johnson, of Camden, N. J., a bicycle machinist who was destined to become the prime mover in the evolution of the phonograph.

He recalls the period entertainingly: "During the model-making days of the business, one of the very early types of talking machines was brought to the shop for alterations. The little instrument was badly designed. It sounded like a partially educated parrot with a sore throat and a cold in the head. . . .

"It was a great opportunity, and it came to me as it can never come to any other man. . . . The talking machine was a new art with a boundless future waiting only to be developed. . . .

"Berliner had given the world the greatest basic improvement in talking machines since the day of Edison's original discovery, and I happened to be the man who happened to be there at the right time to give this great discovery the needed improvements and refinements, and to manufacture it in such forms and designs as to become most popular with the buying public. My years of hard experience in model working and repair work had well qualified me. . . .

"I immediately undertook a course of experimenting with talking machines and made discovery after discovery until a talking machine of the disk gramophone type, capable not merely of reproducing sound in its own mechanical fashion and in a tone of its own, but of reproducing the tone with

a degree of fidelity, stood in my laboratory."

Johnson began to make gramophones for the Berliner company in 1896. Within five years he had introduced such revolutionary changes as the spring motor—every previous device was a hand crank affair. In 1900 he introduced the improved lateral cut record—it virtually eliminated every other type at once.

In 1901, Johnson organized the Victor Talking Machine Company and proceeded to make a long series of startling improvements in recording and reproducing processes. In 1903 he brought out the taper tone arm, which provided continuous amplification from the sound box to the mouth of the horn and thus appreciably lessened the weight of the pickup on tender records. In 1906 he brought out the enclosed horn machine which has been standard ever since.

## The First "Red Seal"

It was exactly fifty years ago this current season that serious musicians began to take the phonograph seriously. Victor set up a recording laboratory in Carnegie Hall early in 1903. The first "Red Seal" date found Ada Crossley, contralto, singing *Caro mio ben*. In the same year there were recordings by Louise Homer, Johanna Gadski, Antonio Scotti, Emilio de Gogorza and Pol Plançon among others. John Philip Sousa and his band made *The Stars and Stripes Forever*.

The next year brought none less than Enrico Caruso to the recording studios. On Feb. 1, 1904, the great tenor made ten recordings in what was then room 826 in Carnegie Hall. He was paid \$400 each for them—the group included *Vesti la giubba* from *Pagliacci*, *La donna è mobile* from *Rigoletto*, and *Celeste Aida*. The same season marked the recording debuts of Maud Powell and Marcella Sembrich.

Within a single year the business had made such incredible strides that Caruso's price went up to \$1,000. Victor happily paid it. In 1907 Geraldine Farrar joined the roster of recording artists. The

(Continued on page 180)



Fritz Stiedry with Richard Tucker, Eleanor Steber, Blanche Thebom and Frank Guarrera at the recent Columbia recording of *Così fan tutte*

# ON SELECTING YOUR NEW AUDIO EQUIPMENT

FOR those who are teetering on the edge of conversion to a high-fidelity audio system, we offer a few hints and cautions on the process of selection. We'll assume that you've read the previous articles in *MUSICAL AMERICA* which outlined the requirements for the three basic units of any phonograph — pickup, amplifier, and speaker. You may be proceeding cautiously toward the gradual replacement of existing components, or you may be studying the budget with an eye to the plunge. In either case, the ultimate goal is a phonograph with which you can live happily for many years.

There are two courses to follow—either put yourself into the hands of a qualified expert (and many local radio dealers are not), or inform yourself sufficiently to make an intelligent choice from the more than adequate variety of equipment now available. Unless the expert is a good friend who will feel rewarded for his pains by, let's say a steak dinner, the latter course will enable you to get the most quality for the outlay. The first step is a survey, and narrowing, of the possibilities by a visit to an audio demonstration room of one of the large dealers, or with the use of a comprehensive catalogue which such a dealer will supply.

## **"Be Slow with Checkbook"**

First rule: be slow with the checkbook. Don't buy the first system that sets your ears quivering. Listen more, to it and to other systems, keeping a sensitive ear to the comparison, not only of one to the other, but of the recorded sound to the music as you would hear it at a concert. Is the bass merely impressive, or is it true and distinct? Those highs, are they a demonstration of technical virtuosity, or does a violin really sound right? And, more important than anything else, how is the balance of the whole range? Not long ago I listened to a newly developed speaker with strictly upper-crust technical specifications and guaranteed to thump with the lowest and hiss with the highest frequencies, even beyond the capacity of the ear itself. It did all this, and without perceptible distortion, but it kept losing instruments that should have been there, because of an imbalance in the broad middle range. Instead of the clear differentiation which is an essential to long-term enjoyment, one heard a more amorphous mass of sound. This is the lesson of the listening test, and the moral is: compare!

Give yourself plenty of time. The ear tends to respond first to certain aspects of the sound, like brilliance and impressive size, but not until later does it notice distortion and imbalance, which are below the threshold of simple recognition. These defects in quality are largely manifested through a vague dissatisfaction over a period of time, and an eventual irritation, which the engi-

## **Some rules for choosing suitable units**

### **for best-for-the-money high fidelity**

By JOHN URBAN

neers call "listening fatigue".

First on the list is the pickup. Of the two major categories, crystal and magnetic, the magnetic is much to be preferred. It costs somewhat more and requires a preamplifier (most modern amplifiers now have preamplifiers designed right into the chassis), but gives real dividends in quality. The cartridge should be fitted with a diamond stylus; this is admittedly costly, in that it involves ten to fifteen dollars more than sapphire, but anything other than diamond is poor economy.

The amplifier should have adequate power, about ten watts for an ordinary room, separate bass and treble controls, and an adequate frequency range with minimum distortion. Good amplifiers begin a bit below fifty dollars, and go up from there.

The speaker should match the amplifier in quality, being capable of reproducing the maximum range with a minimum of distortion.

We haven't previously discussed the motor, but it can't be neglected. It must have a uniform speed and a minimum of vibration. Any fluctuation in the speed of the motor is heard as a "wow", or pitch waver, an effect most noticeable

with sustained piano tones, to which are given a peculiar liquid quality. There are a number of reliable makes of motor, all of the four-pole variety. The lighter two-pole types are generally unsuited for high fidelity.

This brings up the question of record changer vs. turntable-plus-arm systems. There are a number of well-made changers available, if you must have one; my own prejudice is that they should be restricted to 78-rpm shellac albums, where they are genuinely useful. For those whose collections are largely composed of 33 $\frac{1}{3}$  vinylite records, the changer is not only quite superfluous, but necessarily inferior to a simple well-balanced arm. Changers cost more, too. First of all, a changer must be designed to play a thick stack of records, so that when there is only one, as is usually the case with LPs, the stylus will ride in the groove at an angle, instead of vertically. This impairs the functioning of the stylus and cartridge and makes for additional wear. Then, too, a single arm can be properly balanced, important with LPs.

How much does high fidelity cost? Or, put differently, what's

the minimum expense for acceptable quality, and how much difference is there as the investment increases?

The answer to the first is about a hundred dollars. A system that meets the basic minimum requirements would add about like this: amplifier, \$35.00; speaker, \$20.00; magnetic cartridge, diamond stylus for LP only, and arm, \$24.00; motor and turntable, \$12.00. The approximate sum is \$91.00, and the remainder could be spent for plywood and miscellaneous items to make a speaker enclosure. Minimum though it is for high-fidelity, this system would be far superior in quality to the ordinary commercial package costing twice as much.

With an increase of expenditure comes greater power, a wider frequency range, and minimized distortion, up to a system that might include both changer and broadcast-quality turntable, 50-watt amplifier, and a two- or three-way speaker system in an enclosure designed to match the quality of the rest of the system. This could cost as much as a thousand dollars.

Between the two extremes lies an almost infinite series of variations, with a broad possibility of choice. The rule that governs this choice is: match the fidelity of the components.

## **Motor, Turntable Vary**

In general, the amplifier and speaker will be of about equal cost. There is no great variation in the cost of a good pickup cartridge, although motor and turntable combinations will range from twelve dollars to ten times that amount.

As one might expect, the prices as quoted in catalogues of the large audio dealers are considerably below those which one might hear from a local dealer, whose fee includes information, installation, and the assumption of cares and worries. The most practical course for planning, for those who live at any great distance from a major city, is to request a catalogue from a large dealer with a comprehensive inventory, making it a guide for cost and selection.

Remember, in all of this, that your task is one of selection only; no actual technical knowledge or skill is necessary to buy, install, or operate. High fidelity is as convenient and simple to use as any phonograph off a sales floor. Amplifiers and tuners can usually be mounted quite simply in a few feet of bookshelf space; the turntable or changer needs a bit more room, and the speaker enclosure can be home-built or bought to fit the room. One warning: allow plenty of ventilation for the amplifier; never enclose it completely, or the consequent overheating will burn out parts. Except for observing this precaution, all that one must do is make connections by plugging into well-marked sockets and connecting the speaker. From then on whatever rewards you may deserve, are yours.



Bruno Walter conducts recording session



## Two English Ballets

**LORD BERNERS:** Suite from The Triumph of Neptune. *Philadelphia Orchestra, Sir Thomas Beecham conducting.* **RICHARD ARNELL:** Punch and the Child—Ballet Music. *Royal Philharmonic, Sir Thomas Beecham conducting.* (Columbia ML 4593, \$5.45.)

SOME readers might quarrel with me for calling Punch and the Child an English ballet, since it was commissioned by Ballet Society (the forerunner of the New York City Ballet) and first performed on Nov. 12, 1947, at the New York City Center. The choreography was by Fred Danielli and the scenery and costumes by Horace Armistead. But Richard Arnell, who composed the score while he was working in the New York office of the British Broadcasting Corporation, is an English composer, and the scene of the ballet is set at a British seaside resort. Punch and the Child never coalesced as a work of art despite its compelling atmosphere. Danielli's choreography was spotty and uneven; Armistead's weirdly imaginative costumes and scenery tended to obscure the movement; and Arnell's music suffered from the fits and starts that beset the choreographer. Yet the work was peevish by a strangely melancholy mood and sinister power that I have never forgotten. This emotional quality is strong in Arnell's music, which Sir Thomas conducts superbly. The young composer has been championed by Beecham, to whom he dedicated his First Symphony. He certainly could not wish for a more eloquent interpretation of this ballet score.

The Triumph of Neptune was commissioned by Diaghileff and first performed by Diaghileff's Ballets Russes at the Lyceum Theatre in London, on Dec. 3, 1926. The choreographer was George Balanchine, and the librettist Sacha Verell Sitwell. Lord Berners' music has been preserved by its wit. Though its subject matter may seem silly rather than satirically pointed to the public of 1953, its deft scoring and delightful musical allusiveness cannot fail to attract listeners. Sir Thomas obviously has great affection for this music. The suite he conducts is made up of the following excerpts: Harlequinade; Dance of the Fairy Princess; Schottische; Cloudland; Sunday Morning; The Sailor's Return; Hornpipe; The Frozen Forest; and Apotheosis of Neptune. The Philadelphia Orchestra plays it for him as sumptuously as the Royal Philharmonic plays the Arnell music. Columbia has achieved a wide-range, clear recording of the orchestral sounds.

—R. S.

## Beyond Bach

**HEINRICH SCHÜTZ:** The Passion According to Saint Matthew. *Soloists and Combined Berlin Chamber Choirs, Helmut Koch conducting.* **Max Meili (Evangelist), Herbert Runghagen (Jesus), Wilhelm Horst (Peter), Ulrich Neitzel and Heinz Braemer (Two False Witnesses), Gerhard Raeker (Pilate), Bernhard Michaelis (Judas), Reinhold Patzke (Caiaphas), Edith Jacob and Ebba Muenzing (Two Servants), Lucie Moeller-Jarmer (Pilate's Wife). Symphonies Sacrae No. IX, Frohlocket mit Händel, and No. X, Lobet den Herrn. **Max Meili, tenor, with strings and organ. (Bach Guild BG 519/520, \$11.90.)****

ONE of the ironies of musical history is that while the relatively near (and familiar) distance lends enchantment to music, the distance just beyond that lends merely oblivion. We all worship at the shrine of Bach, born in 1685 and spanning half of the eighteenth century. But how many of us worship at the shrine of Heinrich

Schütz, born in 1585 and spanning almost three quarters of the seventeenth century? Will the present efforts of scholars and practical musicians push back the curtains of musical history for another century, and make the masterpieces of the seventeenth century as familiar to us as those of the eighteenth (to which we by no means do full justice)? Let us hope so, for this recording of Schütz's St. Matthew Passion is a potent reminder that there is a wealth of great music a century before Bach that is still viable without any educational preparation.

This Passion music has an unearthly purity and concentration, for it is all sung a cappella and almost all of it by solo voices. Yet it is infinitely variable and expressive as Gregorian Chant. In fact, after listening to it for only a short time, one feels that the addition of other voices or of instruments would be a desecration. No composer who ever lived had a more wonderful sense of vocal line than Schütz or greater expressive resourcefulness within the limits he set for himself. Nothing could be more heartbreaking than the outburst of Christ on the cross, yet how simply it is done! The mob rages as cruelly and violently as in the mighty St. Matthew Passion of Schütz's musical heir, Johann Sebastian Bach, but the earlier master paints the picture in fewer and lighter strokes. The more one listens, the more one marvels at the noble style, the subtle inflections, and the incredibly sustained flow of this music.

Mr. Meili sings the role of the Evangelist with great eloquence, and Mr. Runghagen avoids any touch of unctuousness in his deeply moving performance as Jesus. The other soloists are also admirable, and the choirs perform their minor functions excellently. Mr. Meili also sings nobly in the Sacred Symphonies. This is a well-made recording with good acoustical balance. The conditions of recording had just enough resonance to complement the voices. One record of the review copy was sufficiently off center to produce pitch waver.

—R. S.

## Piano Solo

**CHOPIN:** Piano Music. *Vladimir Horowitz, pianist.* (RCA Victor LM 1707, \$5.72.) This recital includes Ballades No. 3, in A flat, and No. 4, in F minor; Nocturne No. 15, in F minor; Etude No. 3, in E; Impromptu No. 1, in A flat; and Scherzo No. 1, in B minor. Ranging from the salon piece to the epic and representing a span of roughly twenty years in the composer's life, these works are rendered by Mr. Horowitz with customary forthrightness and more than usual imagination. The piano tones are somewhat lacking in brilliance, though otherwise good. (The review copy had a persistent scratch on side one.)

—C. B.

**BACH:** Partita No. 6, in E minor; Prelude and Fugue in G major; Prelude and Fugue in G minor. *Joerg Demus, pianist.* (Remington R-199-92, \$2.49.) Although the playing of Mr. Demus, an estimable young Austrian pianist who has not yet been heard in this country, is somewhat punchy in forte passages and although the piano tone is sometimes fuzzy, this recording can be recommended because of its musical quality and low price.

—A. H.

**SCHUMANN:** Symphonic Etudes. **BRAMMS:** Variations on a Theme of Handel. *Edward Kilenyi, pianist.* (Remington R-199-91, \$2.49.) Mr. Kilenyi's interpretations of these two monumental works are char-

acterized by fervor and clarity, if not by profundity; the recorded piano tone is a bit thin. The small cost of the disk, however, makes up for its few imperfections.

—A. H.

## Miscellany

**PARIS '90.** *Cornelia Otis Skinner, diseuse, with orchestra and chorus conducted by Nathaniel Shilkret.* (Columbia ML 4619, \$5.45.) In this conversation-stopper, Miss Skinner repeats eight scenes from her one-woman show (now on tour) that drew its inspiration from the currently popular Toulouse-Lautrec lithographs. Most effective here is the scene involving the Boston school teacher, which for its dramatic impulsion is not affected by a lack of visual support. The only change made in the recording, which is of good quality and quiet surfaces, is the addition of a chorus from which one fortunately hears little. The music and lyrics are by Kay Swift with orchestrations by Robert Russell Bennett.

—C. B.

**TROPICAL LOVE SONGS.** *Dorothy Kirsten, soprano, with Russell Case and his orchestra.* (Columbia ML 2212, \$4.00.) The manufacturer's blurb states that Miss Kirsten's performances of these songs—Flamingo, Temptation, Jealousy, etc.—“are no less carefully wrought than her . . . portrayals of Madame Butterfly and Tosca”. Such is the case, evidently. But the fact remains that neither the songs nor the voice are shown here to best advantage.

—C. B.

**STRAUSS:** Burleske. **DOHNANYI:** Variations on a Nursery Theme. *Fabienne Jacquinet, pianist; Philharmonic Orchestra of London, Ana-*

## Records and Audio

*tole Fistoulari conducting.* (MGM E 3004, \$4.85.) First-rate performances of second-rate music. The surfaces are just a bit rough, especially when the bass is boosted or the treble attenuated.

—J. L.

**GRAETTINGER, ROBERT:** City of Glass. *Stan Kenton's Orchestra.* (Capitol H 353, \$3.00.) This work by a California-born composer of cacophonous propensities will no doubt please the Kenton votaries, a not inconsiderable minority. More conservative listeners may be a bit nonplussed. The recording, anyway, is brittly brilliant, and the brass splendors of Mr. Kenton's forces are impressive.

—J. L.

**SCHUBERT-BERTÉ:** Das Dreimäderlhaus. *Herta Seidl, Hilde Laengauer, Elisabeth Roon, Elfriede Mueller, Hugo Meyer-Welfing, Franz Borsos, Georg Oeggel, and Otto Wiener, with the Vienna State Philharmonia and Akademie Kammerchor, Karl von Paupertl conducting.* (Vox PL 20800, \$5.95.) Here is Schubert dressed up or, if you wish, watered down à la Vienne 1916. In the House of the Three Maidens (freely translated) Berté has taken a fair cross-section of the composer's melodies and woven them into a plot based on episodes in his early life, a practice not uncommon in films and on the stage today. The result is all very gemütlich. The cast sings with gusto, and the recording is of good quality throughout.

—C. B.

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## Phonograph Industry Develops As Opera Stars Begin To Record

(Continued from page 177)  
next year brought in John McCormack, Mischa Elman, and Fritz Kreisler. Alma Gluck's 1911 record of Carry Me Back to Old Virginny broke all sales records up to that time.

In 1904 Victor had taken the back cover of *The Saturday Evening Post* to announce their acquisition of Caruso, who had only recently arrived to succeed Jean de Reszke at the Metropolitan. From that moment on there was never any doubt about the future of the phonograph record. In 1906, when Victor's enclosed-horn Victrola made the phonograph a piece of furniture for the first time, the place of music in the home became doubly assured. So staggering was Victor's success within ten years that by the end of its opening decade the firm had amassed assets of some \$8,000,000. Inside another three years the assets had more than doubled. At the outbreak of World War I they stood at nearly \$17,000,000.

Artists have always done well at the hands of the record companies. Caruso, during his lifetime, was paid more than \$2,000,000 by Victor. Another \$1,500,000 in royalties has gone to his estate since his death in 1921. Caruso also set the pace for clowning at the recording studios—a tradition that was presumably necessary in those days of slapdash, cross-your-fingers technical knowledge.

### The "Highball" Story

The apogee of Caruso's penchant for horsing around came with a recording in which he joined Miss Farrar in the love duet from *Madama Butterfly*. The story goes that Caruso took time out for a drink in between "takes" on a sticky afternoon. When he returned to the studio just in time to sing the introductory bars, Miss Farrar interpolated: "Oh, you have had a highball." The tenor sang back: "Oh, no, I have had two highballs!" Authorities are still in dispute as to whether the recording was ever released commercially. But there are copies extant.

McCormack is reputed to have been the only singer in those early days for whom the engineers did not have to move the recording horn back and forth in order to maintain an even level of tonal production. Once, when Caruso joined Galli-Curci, Perini, and DeLuca for a recording of the Rigoletto quartet, the fabulous tenor had to sing fifteen feet behind the other principals to insure that he would not drown them out.

Emma Calvé was one of the most temperamental of the early recording artists. Arriving at Carnegie Hall for her first session, she was horrified to find such a utilitarian, equipment-littered room, with nary a tapestry to complement her revealed artistic word. She petulantly refused to sing a note until she was paid in advance. And then she declined to settle for less than a certified check because she fancied the

studio would be crawling with robbers.

Calvé also insisted on dancing the Habanera from *Carmen* while singing it, just as she did at the Metropolitan. This did not win her any friends among the engineers. It was a different story with Ernestine Schumann-Heink. She made it a practice to implant a big kiss on her recording technician immediately before each session to "relieve the tension".

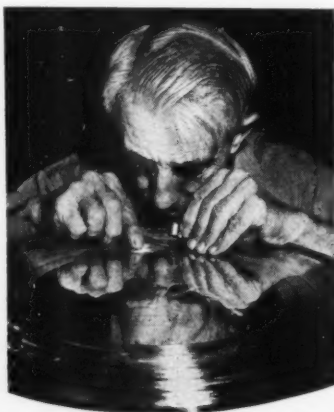
Feodor Chaliapin had a unique way of relieving his tension. He used to beat his head against the studio wall. And once, according to the folklore of the business, he bodily picked up a hapless accompanist who had displeased him, shook the poor fellow like a rag doll, and then literally tossed him through the door! Chaliapin was a great one for verisimilitude. While recording Mephistopheles, for instance, he stripped to the waist and donned papier-mâché horns.

Vladimir de Pachmann was another temperamental bird. He simply could not play without an audience. So relays of Victor office boys, secretaries, and miscellaneous small brass were herded into the recording studios every time De Pachmann came around.

In more recent years the recording date has become a more sober proposition, partly no doubt because the virtuoso game is not what it used to be, and partly because putting a performance on wax is now, more so than ever before, an expensive, elaborate and split-second job with no room for fooling around.

That is not to say the recording studios are closed to eccentricities, peculiarities, and miscellaneous vagaries classifiable as superstitions. Patrice Munsel prefers to sing in her stocking feet. Wanda Landowska wears knitted slippers. Arturo Toscanini insists on a handy supply of licorice drops and sugar cubes. Kirsten Flagstad always wanted tea at hand. Ezio Pinza needs pots of coffee. Jose Iturbi chews an unlit cigar.

The duo-pianists Arthur Whittmore and Jack Lowe carry matched cigarette lighters—mementos of their first appearance together. Amparo Iturbi stretches



A Columbia Records engraver works with the aid of a microscopic lens



Employees at the Columbia Records plant examine completed disks for flaws

Columbia

out on the floor during playbacks. Walter Surovy expectorates delicately on the neck of his wife, Risë Stevens—an old Czechoslovakian custom. Willy Kapell dips his hands into a bowl of salt water before recording. And the organist Richard Liebert has been known to stand on his head in the studio to increase his blood circulation.

But no artist treats the recording itself lightly any longer. They all know full well what *Variety* once summed up in a classic headline: "Dislick Fastest Route to Boffo. B. O." In this context, it goes without saying, "B. O." translates "box office".

### Road to Fame

In fact the personality pendulum has swung clear back to where it started many long years ago in this one important respect, to wit: Whereas the star-making prerogatives of the record business were taken over in due course by radio, television and motion pictures, it is now once again possible for an artist to reach a modicum of fame solely through the medium of the phonograph record. An excellent case in point is the young Viennese pianist Paul Badura-Skoda, whose American success was a foregone conclusion on the strength of his showing by proxy as a redoubtable for the Westminster label. Without benefit of extraordinary press agency, his arrival was awaited by many thousands who had come to know his work on records.

The most plaguing technical problem, unquestionably, has been the symphony orchestra. The first successful recording seems to have been a partial performance of the Tchaikovsky Fourth by the Boston Symphony under Karl Muck as far back as 1917; Columbia in 1927 issued the first recordings of complete symphonies. The first concerto recording dates from 1923, when Rachmaninoff played his own F Sharp minor work with the Philadelphia Orchestra conducted by Leopold Stokowski. The same year, incidentally, marked the debut of the double-faced Victor Red Seal record; Columbia had

issued double-faced laminated ones as early as 1907.

In 1931, Mr. Toscanini put the engineers on their mettle by flatly refusing to record anything further because the "breaks" every few minutes shattered his moods. Obliging, the experts worked out a method for recording actual performances. The same year they managed to cut an at least salable one of the Beethoven Fifth at Carnegie Hall.

In the intervening two decades, miraculous gains have been an everyday order of the industry. Victor's "45" record, Columbia's "LP" and a staggering array of engineering advances have conspired with a multiplicity of improved merchandising techniques to catapult record sales to an annual \$200,000,000. Those are the figures for both 1951 and 1952, and there is no slack in sight. As it enters the fourth quarter of its first century, the record business is clearly here to stay.

### New Director Appointed To Remington Records

Laszlo Halasz, former director of the New York City Opera Company, has recently assumed directorship of Remington Records.

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# New Recording of Corelli Concertos Points Up Tricentenary of His Birth

THREE seasons ago the world of music paused elaborately to commemorate the bicentenary of the death of Johann Sebastian Bach. The resultant renaissance was commercial enough to induce a prejudice against such observances on general principles. But upon us now is another anniversary that seems worthy of passing notice. It has been three centuries this month since the birth of a master who is due more homage than most; a lesser figure than the elder Bach but one who has been more flattered by imitation than awe—Arcangelo Corelli.

Corelli was born at Fusignano, near Ravenna, on the seventeenth of February, give or take a day, in 1653. It was only a month before his death, according to the scholarly consensus, when there was published at Rome, in December, 1712, a set of twelve Concerti Grossi, for two solo violins and solo cello accompanied by strings, cembalo and organ. The enterprising firm of Vox Productions has just issued a complete recording\* of the series, which is catalogued collectively as Opus 6. Pursuantly, the potential flurry of new interest in Corelli is reasonable grounds for a reassessment of his small but significant contribution to music.

The German critic Friedrich Chrysander has spoken of the Opus 6 as "the last and greatest of Corelli, the most solid and instructive". This is true enough insofar as it proscribes the composer's relatively tiny output; quantitatively the Corelli escutcheon is pretty bare. But the last word in Chrysander's appraisal is the key to Corelli. He was "instructive" to generations of composers. The form that Corelli perfected was brought to its richest fruit by Bach, 32 years his junior, in the Brandenburg Concertos. The catalyst in this creative chemistry was plainly Antonio Vivaldi, a student of Corelli's if we are to believe some authorities on this questionable point. And even in our own time, with the increasing gravitation to neo-classic and neo-baroque styles, the genius of Corelli has been enlisted freely and profitably both in evocation and in avant-garde expression. Witness Bloch and Schönberg, for instance, who have employed respectively the spirit and the substance of the concerto grosso form.

## Limited Appeal

Carter Harman, now music critic of *Time* magazine, once wrote of the Opus 6 in the *New York Times* that "this music has only limited appeal for modern ears". Realistically this is of course the simple truth, but there is no gainsaying the popularity of such works as the so-called Christmas Concerto (No. 8 of this series), the charming Suite for Strings arranged by Ettore Pinelli from the Opus 5 Sonatas, or the La Folia variations so beloved of violin virtuosos. When you come right down to it, a score of three enduring repertory numbers was high indeed for any pre-classical composer in the pre-LP era.

In any event, Corelli was one of the most famous personages of his own day quite aside from his negligible attention to composition. As a violinist he was fabulous by all accounts. He always dressed in simple garb, generally black, and apparently impressed everyone as being a taciturn soul. But when he took his violin in hand, Charles Angoff quotes from a contemporary report, "his eyes blazed and he threw himself into convulsions". The story is told (although the historian François Fénelon is skeptical)



Arcangelo Corelli

tically inclined towards it) that the jealous Lully kicked up such a fuss over Corelli's engagement for several Paris appearances that the harassed visitor had to leave town in a hurry. In 1682, after a dazzling concert career which brought him immense wealth, Corelli settled in Rome as a permanent guest in the palace of the Cardinal Pietro Ottoboni, that incredible half-mystic, half-Machiavelli who had been given the red hat at the age of 22 by his uncle, Pope Alexander VIII. Thus ensconced, Corelli devoted himself more and more to teaching. Among his most promising hopefuls were Locatelli and Geminiani, whose line extended through successive teacher-student relationships even to Sarasate. Sir Charles Villiers Stanford has said that Corelli "was responsible for nearly all the outstanding violinists in Italy, France and Germany for two centuries".

Towards the end, Corelli enjoyed less and less prestige in his homeland. A bitter example came with a concert before the King which was attended by Alessandro Scarlatti, Corelli's Neapolitan rival. The peregrinating Dr. Burney had it from "a very particular and intelligent friend", who in turn had it from a reliable source, that Scarlatti made a flamboyant show of correcting an error Corelli made in the presence of the monarch. Whereupon "the King, being tired, quitted the room to the great mortification of Corelli". To make matters worse, Corelli saw an upstart pretender to his mantle named Valentini assuming the primacy that had been his in Rome. Geminiani reported that this development threw his old mentor into "such a state of melancholy and chagrin as was thought to have hastened his death". Corelli died on Jan. 8, 1713, his whilom fame faded.

Geminiani wrote of his teacher that he had a "nice ear and most delicate taste which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear". In the Opus 6 all of these qualities are manifest. One discerns, moreover, a startling abundance of innovations commonly supposed to have originated much later than Corelli's time: No. 1 is remarkably prophetic of the Bach Suite in D; the Grave movement of No. 3 uses a motive better known in the Franck Symphony and Liszt's Les Préludes; in the Finale of No. 6 there is a chromatic phrase echoed a century afterwards in Mozart's G Minor Symphony.

It remains to be said that the Opus 6 occupied Corelli off and on over a period of 35 years. He was forever revising it. There is some doubt that he ever heard it in the published form. One school of musicologists has set the publication date at 1722, in Amsterdam. The present complete performance is based on this Dutch edition.

The Swiss writer Karl Nef is among those who insist that Corelli was "the first to create a definite sonata form", and furthermore that he "not only determined the form, but in his solo sonatas and trio sonatas also created works . . . which, especially on account of their genuine violin character, will remain models for all time". A sizable order for a man whose collected works run to six slender volumes. This first recording of the sixth and best of them offers the broader public an opportunity to concur.

—JAMES LYONS

\*CORELLI: Twelve Concerti Grossi, Opus 6. Corelli Tri-Centenary String Orchestra, Dean Eckertsen conducting. Daniel Guilet and Edwin Bachmann, violinists; Frank Miller, cellist. (Vox PL 7893, \$17.85.)

This recording is a triumph on the parts of all concerned. The conductor himself realized the score for mod-

## Records and Audio

ern performance. His interpretation is altogether sympathetic and persuasive. There is no monotony anywhere. The orchestra, which sounds like the string section of the NBC Symphony, plays the music to perfection, and the soloists are uniformly excellent.

—J. L.

## Cetra and Capitol In Sales Agreement

As a result of three-party conferences between representatives of the Italian record company Cetra, American Cetra-Soria, and Capitol Records, Inc., arrangements have been made by which Cetra and Cetra-Soria records will be manufactured and sold by Capitol here, effective April 1. Capitol, the only company whose records are manufactured and distributed throughout the world under its own label, has appointed Cetra as its Italian representative and will in turn exploit Cetra's large Italian catalogue of semi-classical and popular music.

The agreement specifically provides that Dario Soria, head of Cetra-Soria, should be free to be active in the record business. Mr. Soria will announce his plans shortly.

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## Records and Audio

### Intimate and Witty

**RAVEL:** *L'Heure Espagnole*. Janine Linda (Concepcion), André Dran (Gonzalve), Jean Mollien (Torquemada), Jean Hoffman (Ramiro), Lucien Mans (Don Inigo Gomez). *L'Orchestre Radio-Symphonique de Paris de la Radiodiffusion Française*, René Leibowitz conducting. (Vox PL 7880, \$5.95.)

THIS admirable recording will reveal to many listeners a side of Ravel they may not have known. The American public has been saturated with the big orchestral works like *La Valse*, and *Daphnis and Chloe*, but the more intimate and wittily fanciful Ravel, of *L'Heure Espagnole* and of *L'Enfant et les Sortilèges*, is unfortunately not so familiar. The New York City Opera produced *L'Heure Espagnole* last season, it is true, but in a rather heavy-handed fashion, not too happily cast and scenically somewhat shabby.

Those who produce and perform, as well as those who listen to, this opera should ponder Ernest Newman's wise comments: "It has to be taken imaginatively rather than realistically, for even the human characters have about them a touch of the charming unreality of the marionette milieu in which they are set, and which Ravel has described so enchantingly in his orchestra. He never over-stresses a point; indeed, for many spectators he perhaps under-stresses some of them. In an age that takes its pleasures heartily, if not, indeed, a trifle vulgarly, Ravel seems a reversion to the better-bred eighteenth century, when the aristocracy in every European country set the tone of social life. Lord Chesterfield impressed it on his son that a gentleman, however vastly he may be amused, never permits himself to do more than smile: he himself, he said, had never been seen to laugh since he came to years of discretion. Ravel never laughs; nor does he wish the spectator to do more than smile at these puppets of his—a smile as thin-lipped and as discreet, if possible, as the composer's own."

It is precisely this elegance and discretion of style which Mr. Liebowitz and his performers achieve. The composer, incidentally, listed the role of Torquemada for a "Trial", and that of Ramiro for a "Baritone-Martin". This follows the eighteenth-century tradition in France of indicating the type of voice and temperament required for a role by using the name of the singer who had made himself known in Paris in it. Antoine Trial was an operatic tenor in Paris in the eighteenth century. His name is used to indicate "a high, somewhat thin and nasal tenor voice peculiarly fitted



Savid Oscar  
Boris Christoff is shown as he appears in a scene of Boris Godounoff

for certain comic parts in opera," as Mr. Newman describes it. Jean Blaise Martin (1769-1837) was a French baritone "famous in his day less for the quality of his acting than for a voice which was almost a tenor in its upper range and a bass in its lower". In the singing of Mr. Mollien and of Mr. Hoffman, we can discern an obedience to the composer's wishes in this respect. Miss Linda makes Concepcion impetuous without letting her become downright vulgar; Mr. Dran's Gonzalve is flowery but not wishy-washy; and Mr. Mans's Don Inigo Gomez is capably fatuous and earthy in his advances. The diction of the artists is so good that almost every word is clear. It would be hard to imagine *L'Heure Espagnole* sung in English, although I suppose it could (and will) be done effectively in our native tongue so that the public-at-large can fully enjoy the libretto's fun. In the meantime we have this charming performance in French to whet our appetites for more performances in the theatre. The recording is excellent. It has real clarity and definition with exceptionally quiet surfaces.

—ROBERT SABIN

### Ninth and First

**BEETHOVEN:** Ninth Symphony; First Symphony. *Vienna State Opera Orchestra*, Hermann Scherchen, conductor. Magda Laszlo, Hildegarde Roessel-Majdan, Petre Monteanu, Richard Standen, and the *Vienna Singakademie*. (Westminster WAL 208, \$11.90.)

THE first and the ninth symphonies happily are paired here as they so frequently are in concert for purposes of contrast between Beethoven's earliest and latest periods. Listening to the two consecutively, however, one becomes aware that the contrast, more technical than spiritual, is not so great as it conventionally is supposed to be. The formalities of the classic symphonists naturally are strong in the First, but much of the independence of thought, the mystery and the shocking individuality of the Ninth already are apparent. The hearer is reminded that Beethoven, like Wagner, was his own man right from the beginning and that the difference between the First and the Ninth symphonies, as between Rhenzi and the Ring, is one only of degree.

Mr. Scherchen conducts both works with easy familiarity and with a vitality that is sanguine rather than metronomic. His dynamics cover a wide range without being eccentric, and his tempos are spirited but never driven. The baritone and tenor soloists in the ninth (Mr. Standen and Mr. Monteanu) sing their music ably and with good voices, as do the female members of the quartet. The

chorus performs satisfactorily, although some of their part seems to lie too high for the sopranos.

The recording as a whole is excellent, with clear and crisp definition of instruments and clarity and depth in the projection of voices and chorus in the last movement.

### Superlative Boris

**MOUSSORGSKY:** Boris Godounoff. *Orchestre National de la Radiodiffusion Française*, Choeurs Russes de Paris, Issay Dobrowen, conductor. Boris Christoff, Eugenia Zareska, Ludmila Lebedeva, Lydia Romanova, Andre Bielecki, Kim Borg, Nicolai Gedda, Wassili Pasternak, and others. (His Master's Voice—Victor LHMV 6400, \$23.80.)

ONE of the most treasurable large-scale productions of recent months is this superlative recording of the greatest of Russian operas. The word superlative is used advisedly because one finds it virtually impossible to suggest any important particular in which a better job could have been done. Engineering-wise, the disks are of top quality—clean, transparent in tone, quiet in surface, well balanced, and without blasting or distortion.

More important, it is a delight musically. The quality is set by the title role. Just as *Die Meistersinger* can be of little consequence without a good Hans Sachs, so Boris Godounoff demands the combination of a great actor and fine singer in the part of Boris to be viable in performance. For this key figure the present recording has a consummate artist in the person of Boris Christoff. Due to visa difficulties, Mr. Christoff thus far has been unable to appear personally in the United States, and we know him here only by reputation and this one recorded exhibit. We can only count ourselves the poorer, for Mr. Christoff undoubtedly is one of the finest basses of our time. The fact is well established in the richness, the reed-like pliability and the multi-chromatic texture of the vocal organ displayed here. His acuity and power as a dramatic performer, of which we have heard much, also are captured in large measure by the microphone, and one can listen to him in the mad scene, with the clock music, or in the death scene, and imagine a Chaliapin. He also essays the role of Pimen to good effect.

The central figure receives a high level of support from a company of singers, likewise generally unknown in this country, among the foremost of whom are Mr. Bielecki, the Prince Shuisky; Miss Zareska, the Feodor and the Marina; Mr. Borg, the Secretary of the Duma and Rangoni; Mr. Gedda, the Pretender, and Miss Romanova, the Nurse and the Hostess at the inn. The chorus and orchestra also lend distinction to the proceedings under the direction of Mr. Dobrowen. The version, of course, is the second one by Rimsky-Korsakoff, and all participants sing in the original Russian.

### Twice Five

**MAHLER:** Symphony No. 5. *New York Philharmonic-Symphony*, Bruno Walter, conductor. Eight songs. Desi Halban, soprano, with Bruno Walter, piano. (Columbia SL-171, \$12.10.)

**MAHLER:** Symphonies No. 5 and No. 10. *Vienna State Opera Orchestra*, Herman Scherchen, conductor. (Westminster WAL 207, \$11.90.)

THE disk-collector, to say nothing of the Mahlerite, must face a heart-breaking choice between these two recordings of one of Mahler's greatest works. The readings leave little to choose between them. Mr.

Walter, friend and disciple of the composer, tends to a stricter meter and slightly faster tempos. Mr. Scherchen permits himself somewhat more leeway for rubato and the full savoring of the melodic phrase. Both recordings are excellent by modern standards, with Columbia holding a slight edge perhaps in the matter of immediacy, or presence.

The real choice probably will be made on the basis of the bonus material that fills out the albums. Mahler, like Beethoven, completed his quota of nine symphonies and had a tenth in prospect at the time of his death. Mahler's was farther advanced than Beethoven's, however, and among the elaborate sketches were a completely orchestrated Adagio (designated as the first movement) and a Scherzo-Finale which had been rendered in full score but clearly not in its final form. It is the Adagio from this Symphony in F sharp major that Westminster has chosen for the fourth side of its two-disk album. For the connoisseur this is a choice bit. On the other hand, Columbia has chosen eight of Mahler's delectable songs (*Erinnerung*, *Scheiden und Meiden*, *Nicht Wiedersehen*, *Ich ging mit Lust durch einen grünen Wald*, *Ablösung in Sommer*, *Hans und Gretel*, *Frühlingsmorgen*, and *Starke Einbildungskraft*) as sung with affection and authority by Desi Halban, whose mother was a protégée of Mahler. Mr. Walter accompanies her with equal mastery at the piano. It will be recalled that Miss Halban also sings the vocal part in the Fourth Symphony previously recorded by Mr. Walter and the orchestra for Columbia.

The Fifth Symphony—songful in a multiplicity of styles, rhythms and moods and changing rapidly from one complexion to another as was Mahler's wont—needs no discussion here. Suffice to mention the rather unusual form of this extensive work: it is in three sections, the first containing two movements; the second, one; and the third, two.

### Music for a Margrave

**BACH, J. S.:** The six Brandenburg Concertos. *London Baroque Ensemble*, Karl Haas, conductor. (Westminster WAL 309, \$17.85.)

AN extraordinarily neat and careful job has been done by Westminster in packaging this complete set of the Brandenburg Concertos. To begin with, the various requirements of the works are filled by an able and historically proper ensemble whose resources include ten violins, two violas da gamba, five violas, four cellos, one violin piccolo, two double basses, one flute, two recorders, four oboes, one bassoon, two horns, one trumpet, and two harpsichords. The only substitution, in the interest of balance, is two recorders in place of the flute and the clarino (high trumpet) in Concerto No. 2.

The result is something closely resembling what one imagines the concertos probably sounded like in Bach's own time, although there is some doubt whether they indeed ever were heard in his time. He wrote them for the court of the Margrave of Brandenburg, to whom they are elaborately dedicated, but they were not mentioned in the catalogue of the Margrave's library and were sold for a pittance, along with a batch of other old music, upon the death of the nobleman.

The performances under Karl Haas are animated, at the same time that they are sensitive and refined, and the engineering technique matches that of the musicians in authentic realization. A most valuable bonus thoughtfully provided for these disks is the complete scores of the works in miniature format. One could wish for a wider adoption of this idea wherever practicable.

—RONALD EYER

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## "Well, Maybe Next Season"

(Continued from page 7)

reactions only most exceptionally, and yet many people seem to know how to play his music and make it sound right. We also know that highly conscientious performers do not hesitate to declare that several metronome markings in Beethoven are downright "impossible", rationalizing that his machine must have been out of order. In such cases the performers are courageous enough to set directions aside and to interpret the music, because they have a perception—right or wrong—of that music. The trouble is that the majority of performers are unable to experience new music in such ways, so that leaving them without directions invites catastrophe.

The composer had frequently marveled at the dictatorial authority with which performers pronounced themselves about the one and only correct way—their own, of course—of rendering certain works and about the appalling ignorance in this respect of nearly all of their colleagues. He was almost a little ashamed of being rather tolerant in regard to his own works, since this seemed to betray indifference or lack of perception on his own part. But he remembered that once in a while in a particularly convincing performance of one of his works he was not at all disturbed by some agogic nuances not indicated in his score, or by the conductor's taking a slow tempo considerably slower than the composer had imagined it, because he felt that the exceptional broadness of that section fitted well into the genuine over-all conception of the work, which the perceptive conductor had created for himself. He was tempted to establish the formula: the less perception, the more doctrinaire the attitude.

There were other moments of slight embarrassment when the interpreter had played the work for the composer in rehearsal. The player would stop every now and then and ask: "Do you want it this way, or do you prefer this? Or perhaps like this?", repeating a short figure three times. The composer was mortified at being in no position to make up his mind because—and this seemed even worse

to him—he was hardly able to distinguish between the three possibilities so generously offered. He did not think it was fair to have to take responsibility for the execution of a detail lifted out of the context of interpretive continuity. Furthermore the composer could hardly tell the difference between the suggested alternatives because his attention in listening to music was focused on elements other than those on which the average performer concentrates. The composer is not interested in shaping tones into attractive sound patterns producing agreeable aural effects, but in organizing sound in expressive patterns that reflect and represent invisible, spiritual reality.

The silliest experience the composer had had in this respect was with an organist who consulted him on a new work. The man was an accomplished master and had a fine instrument with innumerable stops, buttons, dials, levers, and lights flashing back and forth as he pulled and pushed here and there. When he operated the machinery, it looked as if he were driving a submarine rather than playing music. He said: "I think we should start with something simple", pulled about seventeen stops, and went over the first bar of the piece. Then he asked: "How do you like it?" Before the awestricken composer could reply, he said: "Of course, we could try something different. I'll take out the Gedackt, add a little Salicional here and some Gemshorn over there. Now, then, how would this sound? . . . . Now this gives me an idea. Perhaps we might switch this voice to the other manual, add a four-foot here, mix it with some reeds, and remove the diapason. After an hour of this they had not covered the first page of the piece, and the composer staggered away feeling as if somebody had driven a Spitzflöte into his brain.

Mulling over these recollections, the composer, who is surviving the performance of his work back-stage, hardly notices that it is over. There is some clapping out front, and the interpreter comes strutting through the wings, happily grinning and mopping his brow. "Pro-fuse apologies, old boy—can you forgive me? I know I murdered

your piece, I know it. Come on, take a bow anyway." When they return from the stage, he goes on: "I feel terrible. I knew it, I should not have played your piece. You know how it is—never enough time. I had six rehearsals this week, and just this morning I burned my finger on the stove—look at it, isn't it awful? Just a minute." And he goes to take another bow. When he comes back, dowagers and bobbysoxers begin crowding into the artist's room. They waste a short, curiously embarrassed look on the composer, who has retired into a corner, and rush over to the interpreter showering him with little enthusiastic shrieks, protracted handshakes, embraces, and kisses. The famous artist seems to tell them funny stories (presumably about composers), they laugh, admire his sparkling wit, and have a jolly good time.

The composer wishes he were dead—and suddenly realizes that everybody else wishes the same. The only place in which contemporary society seems to accept the composer wholeheartedly and without reservation is his grave. As long as he is around, he stands in everybody's way, an embarrassing contemporary, a potential troublemaker, a man who can't answer the simplest questions without con-

fusing those who ask them. Once he is put out of the way, he is an admired genius and has good chances of being enshrined as a classic in the Hall of Fame. Suddenly his music is not problematical any longer.

Since nobody talks to him, the composer considers his business terminated and makes for the exit. His generous and devoted friend notices it and shouts over the heads of his entourage: "So long, old boy, and be sure not to write Andante grazioso when you mean Allegro moderato. So sorry—next time I'll do better, I promise. Well, maybe next season. . . ."

### AMP To Publish Future Piston Works

Walter Piston has agreed to publish all of his future compositions with Associated Music Publishers, Inc. Soon to appear are miniature scores of his Symphony No. 4 (1950), commissioned for the Centennial Celebration of the University of Minnesota, the Second Suite for Orchestra (1948), and the String Quartet No. 4 (1951). In addition, a Duo for Viola and Cello (1949), the Piano Quintet (1949), and a new Fantasy for English Horn, Harp, and String Orchestra will be processed for printing. Already in the AMP catalogue is Piston's Divertimento, for nine solo instruments (1946), originally published by Broadcast Music, Inc., for whom AMP is sole selling agent.



Herta Glaz poses with Franz Rederer's gouache portrait of Alban Berg, which she now owns

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Left: S. Hurok, artist manager; Astrid Varnay, soprano; Marks Levine, chairman of the board of NCAC and Civic Concert Service. Right: Hilde Gueden, soprano; O. O. Bottorff, president of NCAC and Civic Concert Service



## CIVIC CONCERTS MEET IN NEW YORK

### Officials Pay Tribute to Local

### Workers in Brilliant Conference

A NEW line of emphasis provided the format for the 32nd annual conference for sales representatives of Civic Concert Service, Inc., who met in New York for ten days beginning Jan. 7, 1953. O. O. Bottorff, president of Civic Concert Service and of National Concert and Artists Corporation, set the tone of the conference in his opening remarks to the national staff assembled in the Colonial Room of the New York Athletic Club.

"For all of our thirty-odd years of experience, successful sales effort, physical services and sound plan of operation, the fact is that the great 'Success Story' of Civic Music has been written through the interest, the unselfish effort and devotion to a high cause evidenced by the thousands of officers, directors and campaign workers in towns and cities throughout America who annually enroll millions of Civic Music members. While we are justifiably proud of our accomplishments as the parent organization of this great national network of Civic Music Associations, we must give credit where it is due and find more tangible ways and means of expressing our appreciation now and as we conduct business during the ensuing year. The essence of Civic Music lies in its embodiment of all of the American democratic principles wherein each person who joins the organization has a voice in its workings."

A gala cocktail and supper party at the Rainbow Room atop the RCA Building in Rockefeller Center further projected this theme. Saluting the Civic Music Association officers, directors and campaign workers across the nation, the proceedings featured a Coast-to-Coast broadcast over the Mutual network. As guest of honor, O. O. Bottorff was the principal speaker, greeting the nation's Civic Music members on behalf of Civic Concert Service, National Concert and Artists Corporation with its scores of artists, and other dignitaries of the musical world who were present. D. L. Cornet, executive vice-president of Civic

Concert Service and of National Concert and Artists Corporation, the closing speaker, paid similar tribute and called attention to the principal cities of the Middle West, Southwest and Far West, whose affairs he supervises as head of Civic's Western Division. Impresario S. Hurok in his remarks gave the Civic Music Plan a large share of credit for making possible the outstanding success he has achieved as a leader among the world's foremost concert managers. Emerson Buckley, musical director of the Mutual Broadcasting Company, was master of ceremonies and during the program introduced three noted guest artists, Ezio Pinza, Jan Peerce, and Roberta Peters. In addition to singing, they spoke in tribute to Civic Music members everywhere because of the vitally important role that the Civic Music Plan has played in their own careers as well as in those of the other artists.

Over 400 guests, including the staffs of the Civic, NCAC, and Hurok organizations; members of the press; orchestra managers; opera officials; and scores of Civic Music Association officers from all sections of the country joined in the festivities. Among the artists present were Astrid Varnay, Jerome Hines, Patrice Munsel, Bidu Sayao, Blanche Thebom, Claramae Turner, Lanny Ross, Robert Rounseville, Robert Merrill, Thomas L. Thomas, Leonard Warren, Benno and Sylvia Rabinof, Isaac Stern, Gregor Piatigorsky, Gina Bachauer, Zinka Milanov, Joseph Szigeti, and Hilde Gueden.

The sales conference sessions, judged the most valuable and informative in the entire 32-year history of the organization, were conducted by D. L. Cornet. Individual sessions were addressed and moderated by Harlowe F. Dean, Eastern Manager; George W. Fowler, whose new appointment as Western Manager was announced at the opening session of the conference; and Robert H. Kuhlman, Eastern Field Manager. Several promising new members of the national sales staff were introduced and

took an active part in the conference round-table discussions. Among the principal guest speakers at the conference sessions were NCAC board chairman Marks Levine, S. Hurok, and Thomas R. Reilly, secretary-treasurer of Civic Concert Service and of National Concert and Artists Corporation.

Many gala parties, Metropolitan Opera performances, concerts, and Broadway shows filled to overflowing the available time after conference sessions. Featured was a colorful dinner and square dance at the Huntington, Long Island, studio-home of Iva Kitchell, who personally made and presented individualized skirts and kerchiefs to all guests and who performed some of her own inimitable dance satires.

The entire staff were guests of S. Hurok at the Twentieth Century-Fox studio theatre for a preview of the film based on his life, *Tonight We Sing*. Roberta Peters, Isaac Stern and other stars of the film were present and along with Mr. Hurok received the enthusiastic applause and congratulations of the group.

Astrid Varnay entertained with a smörgåsbord at the Three Crowns Restaurant and provided an evening of wonderful entertainment. Three other Metropolitan Opera singers,

Leonard Warren, Blanche Thebom, and Hilde Gueden, entertained with cocktail parties at their Manhattan homes. Gina Bachauer herself accompanied the dancing at her cocktail party atop the St. Moritz Hotel in the Sky Garden. Jacques Abram served cocktails immediately following his piano recital at Town Hall.

### Young Artists Heard In NBC-NFMC Series

George Reeves, pianist, and Leslie Akyankian, soprano, both from Pennsylvania, were soloists on Jan. 25 in the fourth broadcast of the Youth Brings You Music series initiated by the National Broadcasting Company in collaboration with the National Federation of Music Clubs. The programs, which are planned ultimately to present soloists from all states, will be heard every Sunday (except Feb. 22) through April 26, when additional dates will be announced.

### Four Prizes Given In YCRA Competition

Winners in the instrumental category of the 1952 Young Composers Radio Awards competition are Robert Gaudin of Denton, Texas; Donald G. Martino, of Plainfield, N. J.; Alvin L. Epstein, of Hartford, Conn.; and Donald Jenni, of Milwaukee. It was the feeling of the judges that none of the vocal entries was worthy of a prize, but the National Steering Committee of the YCRA made eight grants totaling \$3,700 to encourage young composers.



Civic representatives and staff enjoy a supper party and barn dance given by Iva Kitchell at her Long Island studio-home. The dance-satirist can be seen in the rear center with her husband, Stokley Webster, and Mr. and Mrs. O. O. Bottorff





## AT CIVIC MUSIC CONFERENCE

1. Blanche Thebom, mezzo-soprano; D. L. Cornet, executive vice-president of Civic and vice-president of NCAC
2. Virginia MacWatters, soprano; Luis Pichardo, bass-baritone; Thomas Reilly, secretary and treasurer of NCAC and Civic; John Barnes, Civic representative
3. Robert H. Kuhlman, Eastern field manager of Civic; Gina Bachauer, pianist; Dorothy Van Andel, Civic representative
4. Harlowe F. Dean, Eastern manager of Civic; Roberta Peters, soprano; Ralph P. Hanes, president of the Winston-Salem Civic Music Association; Russell Rokahr, Civic representative
5. Mrs. Kirby Wharton, Civic representative; Mrs. J. J. Richter, Civic representative; George W. Fowler; Leonard Warren, baritone
6. Nicola Moscona, bass-baritone; Mrs. Moscona; Jan Pearce, tenor; Robert Merrill, baritone; Mrs. Pearce
7. Mrs. Remi J. Roberts, registrar of the Schenectady Civic Music Association; Thomas Fitzgerald, Civic representative; Patrice Munsel, soprano
8. Jerome Hines, bass-baritone; Dawn Fontaine, Civic representative; Isaac Stern, violinist
9. Helen Snyder; George B. Quatman, president of the Lima Civic Music Association; Ann Ayars, soprano
10. Jean Campbell; Harry Donnally, Civic representative; Irene Jordan, soprano
11. Lois Brannon, Civic representative; Robert Rounseville, tenor; Lillian Murphy, soprano
12. George W. Fowler, Western manager of Civic; Robert Tiffany, president of the Abilene Civic Music Association; Mrs. Tiffany; Claramae Turner, contralto





# Recitals in New York

## Mildred Dilling, Harpist Central Presbyterian Church, Jan. 5

Mildred Dilling was assisted in this recital by Hugh Giles, organist, and together they played Rousseau's Pastoral Variations on an Old Noel, the Adagio from Reni's Concerto in C minor, and Ravel's Introduction and Allegro. Shorter works by Bach, Couperin, Fauré, Prokofiev, De la Présle, Albéniz, and Tournier were played by Miss Dilling alone. While her performances were full of the many nuances expected of a skillful harpist, they were not devoted to the exploitation of the instrument at the expense of the music involved. Probably none of her interpretations excelled in musical interest that of a Bach bourrée, which was played with utmost regard for form and appropriate style. Although Miss Dilling's artistic conscience lent dignity to even the most trifling works, it was impossible not to wish that harpists were being better served by members of the composing fraternity.

—A. H.

## Ruben Varga, Violinist Carnegie Hall, Jan. 6

Ruben Varga's program for his third New York recital held three major works—Beethoven's Kreutzer Sonata, Bach's unaccompanied Sonata in G minor, and Debussy's Sonata, as well as four of Paganini's unaccompanied caprices and Sarasate's Zigeunerweisen. Since the young Israeli violinist has been blind since he was eleven years old, the mere fact that he had managed to prepare a program of such scope and complexity elicited admiration, but his performance of it also commanded respect.

For the most part, Mr. Varga's technique justified his selection of works. The Bach sonata has been played more smoothly than it was on this occasion, but very few violinists are able to make the cantor's unaccompanied compositions sound good all the way through without sacrificing musical values here and there, and Mr. Varga made no such concessions. While the external aspects of the Kreutzer Sonata were presented in a prevailingly orderly fashion, its expressive possibilities were only partially suggested.

The Debussy Sonata seemed to be more suited to Mr. Varga's tempera-



Nell Rankin



R. Dyer-Bennet

ment at the present time, and his interpretation of it left little to be desired. Brooks Smith's collaboration at the piano was exemplary throughout the evening.

—A. H.

## Bach Aria Group Town Hall, Jan. 7

The Bach Aria Group was joined by Erna Berger, Julius Baker, a chorus, and an orchestra for the second concert of its 1952-53 season, and Frank Brieff conducted the cantatas that framed the program—No. 100, Was Gott, tut, das ist wohlgetan, and No. 60, O Ewigkeit, du Donnerwort.

Miss Berger's sensitive projection of Bete aber auch dabei, an aria from Cantata No. 115, and Norman Farrow's deeply moving interpretation of Ja, ja, ich halte Jesum feste, from Cantata No. 157, represented such high levels of accomplishment that they tended to overshadow the other achievements of the evening, none of which were mean. It would be unfair, however, not to give credit to the solo instrumentalists—Mr. Baker, flutist; Robert Bloom, oboist; Maurice Wilk, violinist; Bernard Greenhouse, cellist; and Erich Itor Kahn, pianist—whose contributions were no less important than those of the singers.

Carol Smith's vocalism in her alto solos was always admirable, but it was obvious that she had not yet become wholly attuned to the idiom and spirit of Bach's sacred works. Jan Peerce's reading of several solos were generally too perfunctory to arouse much interest. What little the chorus had to do it did splendidly under Mr. Brieff's authoritative direction.

—A. H.

## Shirley Aronoff, Pianist Town Hall, Jan. 8

Shirley Aronoff displayed considerable feeling for the keyboard. Her tone was always warm and nicely shaded, and she seemed undaunted by the technical demands of Liszt's Dante Sonata and Chopin's Scherzo in B flat minor, although she was not quite up to the heroic sweep of these works. The smaller works on the program, including Mozart's Sonata in C minor, K. 457; Hummel's Variations on a Theme of Gluck; and two of Arthur Berger's Two Part Inventions, were neatly articulated. As a musician, Miss Aronoff showed taste and feeling, playing with a sound sense of style and elegance of phrase. She seemed, however, to lack the personal spark to make her performances emotionally appealing as well as emotionally valid.

—A. B.

## Paul Badura-Skoda, Pianist Town Hall, Jan. 10, 3:00 (Debut)

The 25-year-old Austrian pianist Paul Badura-Skoda, who made his New York debut before an audience that included many distinguished musicians, quickly established himself as one of the most superbly gifted artists of his generation. Like his compatriot, Friedrich Gulda, he is amazingly mature for his age. Both his finished technique and interpretative insight bespeak early ripening and careful, arduous preparation for a career. Mr. Gulda approaches the instrument quietly, almost timidly, like an acolyte before the altar. Mr. Badura-Skoda marches out in more sturdy fashion, bows cheerily, and sets about his business with complete confidence and (apparently) with no nervous flurries. But as he plays, the latent temperament and poetic imagination emerge.

Part of Mr. Badura-Skoda's battle had already been won for him by that redoubtable musical weapon, the phonograph. His recordings were well-known here, and many in the audience were enthusiastic collectors of them.

He began his program with Mozart's Fantasy and Fugue in C major, K. 394, a noble and beautiful albeit somewhat dry work. He played it in eighteenth-century style, with wonderfully articulate finger action, discreet pedal, and impeccable contrapuntal clarity and balance. His playing of the fugue made it apparent that he must have spent countless hours over The Well-Tempered Clavier. The singing beauty of tone, warmth, and suppleness that had not made themselves

felt in his Mozart playing came into evidence on the Schubert Impromptu, Op. 142, Nos. 1 and 4, which followed. His scales were faultlessly smooth, his touch varied, and his control of volume well-nigh complete at any level he wished to maintain. But beyond all this technical skill, there was Schubertian feeling in this playing—what the Germans call *Innigkeit*.

Mr. Badura-Skoda did not affect a profundity beyond his years in Beethoven's Sonata in A major, Op. 101. He did not try to make it sound like Artur Schnabel or like himself twenty years later. But he played it with masterly integration, consistently beautiful tone, and with notable musical sensitivity. There was no pounding, no smearing, no false pathos, yet the marvelous architecture and the poetic range of the work were made clear. That this born interpreter of Mozart, Beethoven, and Schubert is also at home in modern music was proved by his stirring performance of Bartok's Ostinato, from Vol. 6 of Mikrokosmos; Dirge No. 3, Op. 8; and Dance in Bulgarian Rhythm, from Vol. 6 of Mikrokosmos. From this tense, athletic music, he turned to the Chopin Barcarolle to give perhaps the most magical interpretation of the whole program.

Only an artist of the greatest gift could put Schumann's Sonata in E sharp minor, Op. 11, at the end of his program and be sure that it would not prove anticlimactic. It is very beautiful music, to be sure, but it is very introspective, long drawn out, and extremely difficult to play. But Mr. Badura-Skoda held his listeners firmly throughout the work with Schumann playing that evoked memories of Josef Hofmann in at least one of his listeners. Beneath the placid exterior of this young Austrian musician lurks a fascinating musical personality, and if he continues to develop, he cannot fail to become one of the supreme pianists of his time.

—R. S.

## Richard Dyer-Bennet, Tenor Town Hall, Jan. 10

For his annual visit to New York, Richard Dyer-Bennet prepared a program containing a number of the more or less unfamiliar items in his repertory of folk songs and ballads. The audience of devotees was rewarded in the end, however, with renderings of old favorites: Greensleeves, The Bonnie Earl of Murray, and The Vicar of Brae, to mention a few. Mr. Dyer-Bennet's performance, scoring showmanship, was intelligent, tasteful, and

(Continued on page 228)

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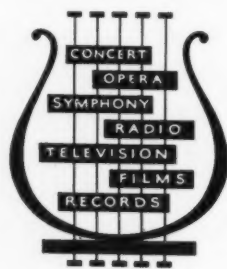
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*Lake Wales (Fla.) Daily Highlander*

**"Finesse!"**

*Salt Lake Tribune*

**"Glorious Blending of  
Voices!"**

*West Frankfort (Ill.) American*

**"Diversity, Brilliance!"**

*Martinsburg (W. Va.) Journal*

**"Sang Brilliantly!"**

*Auburn (N.Y.) Citizen-Advertiser*

**"Wins Acclaim!"**

*Warren (O.) Tribune-Chronicle*

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*—Olin Downes, The New York Times, Jan. 1, 1953*

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Photo by Anthony Di Girolamo



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"MAJESTY, IMAGINATION AND SHEER PIANISTICS  
VIRTUALLY BEYOND REPROACH."

—Harold C. Schonberg  
The New York Times  
January 24, 1953



"WHEN BACHAUER BEGINS TO PLAY, ARTISTRY IS AFOOT."

—Jay S. Harrison, The New York Herald Tribune, January 24, 1953

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MUSICAL AMERICA

# NORMAN CAROL

RESUMES HIS CAREER  
AFTER TWO YEARS IN  
THE ARMED FORCES

## VIOLINIST

### *The Debut*—FINEST OF THE SEASON!

**THE NEW YORK TIMES**—"This recital must go on record as one of the finest heard from any new young artist of the season to date."

—April 22, 1949

**THE BOSTON POST**—"One of the surprise delights of the season was the debut of Norman Carol—kept his listeners charmed and spellbound with some extremely fine violin playing. Superb artistry!"

### *1<sup>st</sup> Extensive Concert Tour*

**IN SALT LAKE CITY**—"Carol should make his way up the rungs of that fabulous ladder of success in the concert world." —The Tribune

**IN WORCESTER**—"Carol plays with sensitiveness of a poet; cultured, distinctive, intelligent violinist of poetical insight." —The Telegram

**IN OMAHA**—"His is a name to watch, for he played to the proverbial queen's tastes!" —The Herald

### *Recent Critical Acclaim—*

#### A WEST COAST DEBUT IN UNIFORM!—

"One of the finest violin talents this country has produced in many a day. It is not only his fingers that are talented. He has something poetic and personal to say."

—Alexander Fried, the *San Francisco Examiner*, August, 1951

"A tone as smooth and glossy as spun glass and the assured, polished technique to go with it. His cool and collected stylistic approach to the work—avoiding the extremes of flashiness as well as sentimentality—turned the tired old Mendelssohn Concerto into a very elegant musical revelation."

—The *San Francisco Chronicle*, August, 1951

"His playing was brilliant with a super technique and finished in all its suave facets. . . . He was called to the footlights several times and applauded also by the orchestra and Fiedler."

—The *San Francisco Call-Bulletin*, August, 1951

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**"Campoli is among the greatest violinists of our time."** —Montagu-Nathan, *Musical Opinion*

**"Campoli is indeed an expert exponent of the difficult art of fine fiddling."**

**"Violin playing by Campoli is a joy of exquisite clarity."**  
—*The Scotsman*

—The Scotsman

**"... Incredible performance of the Brahms Concerto ... It was, without question, the greatest thing I have ever heard from a violin soloist during my career as a violinist.**

—The *Radio Times*

"Noble and consummate playing . . . A pure and splendid tone."  
 "Not often does one hear . . ."  
 —Dagblad

—Dagblad

"Not often does one hear such a radiantly beautiful violin tone of great allurements . . . Bach's Sonata for violin was played sublimely."

—Nieuwe Courant

**"A most musical and profound talent; a technique of the highest class."**

—Arts

"Marvellous is the word which serves to describe a violinist of such outstanding ability, together with great beauty of tone and expression."

—Opéra

"Campoli is a violinist of the first magnitude. It is unlikely that any living violinist could conjure a tone of greater depth and mellowness."  
—The Sydney Morning Herald

—The Sydney Morning Herald

ness." —The Sydney Morning Herald

"If ever a violinist's tone sang, Campoli's did in the Brahms Concerto, and with it went a rare quality of lyrical feeling and subtlety of phrasing that approached the magical."

—The Melbourne Herald

**"The Beethoven Concerto richly revealed the soloist's complete mastery of this instrument."**

—The Wellington Freedom

**"There are few such violinists in a life-time."**

—The Auckland Star

**"One of the world's greatest."**

—The Christchurch Press

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**MUSICAL AMERICA**

# The Great FOURNIER

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*— Virgil Thomson, The New York Herald Tribune*



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*"Beguiling... Brilliant... Eloquent."*

**With Orchestra—**

● CHICAGO —

*"Beguiling . . . A matured talent not often heard from an artist so young . . . A brilliant finger technique, an eloquent tone and musical penetration."*

—THE SUN-TIMES

● MINNEAPOLIS —

*"Compelling . . . Such warmth, such abounding skill and persuasiveness as to belie her youth . . . Large luscious tone and plenty of power."*

—THE STAR TRIBUNE

● MILWAUKEE —

*"A dramatic recital . . . sheer thunder and lightning."*

—THE JOURNAL



**Jean**  
**Graham**  
**PIANIST**

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# Garbousova



*"A sovereign right to her mastery of the 'cello'"*

*—Olin Doacnes, The New York Times*

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February, 1953

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*"All rejoiced in Irene Jordan's success."*



"The leading feature of the performance was the astonishingly dramatic and vocally brilliant interpretation of Eglantine's music by Irene Jordan."

"Miss Jordan, who triumphed . . . has a voice of exceptional range . . . she took the highest tones and the lowest."

"A richness . . . a wealth of color . . . power . . . dramatic quality."

THE NEW YORK TIMES,  
THURSDAY, JANUARY 15, 1933

By OLIN DOWNES

The leading feature of the performance was the astonishingly dramatic and vocally brilliant interpretation of Eglantine's music by Irene Jordan. One had expected in advance to make allowances for the inadequate projection of an aria—most difficult in opera of Weber's period—which means, an aria even more difficult for the average singer of today to negotiate.

**Voice Admirably Controlled**

Miss Jordan, who triumphed in its performance, has a voice of exceptional range, and she controls it admirably in all its registers. She took the highest tones and the lowest ones with equal firmness and confidence. She sang brilliant bravura passages as one to the manner born; and they were not mere technical bravura displays. They were expressive of dramatic emotion.

She is also fortunate in this: that though she recently has classified herself as a soprano, she was originally billed as a mezzo-soprano. This mezzo quality gives her voice a richness that the dramatic soprano does not always possess. There is a wealth of color in it as well as power and dramatic quality. All rejoiced in Miss Jordan's success.

SOPRANO

# Irene Jordan

a voice of extraordinary beauty and richness

—The New York Herald Tribune, Jan. 14, 1933

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*"Paragons  
of the Art  
of Two-Piano  
Playing"*

— CYRUS W. DURGIN  
BOSTON GLOBE  
NOV. 20, 1952

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## **"Artist of the First Rank."**

"She sang with the most daring and brilliant technic. But more than that, with youthful spirit and dash and charm, and a voice that was fresh and true as well as dazzling."

—OLIN DOWNES, NEW YORK TIMES



## **VIRGINIA MacWATTERS**

*Soprano*

**METROPOLITAN OPERA**

**"... Voice of Operatic Size and Timbre ..."**

—ALFRED FRANKENSTEIN, SAN FRANCISCO CHRONICLE

**"... First Rate ... Delectable ..."**

—CLAUDIA CASSIDY, CHICAGO TRIBUNE

## **"Unmatched by Any Other Coloratura."**

—VIRGIL THOMSON, NEW YORK HERALD TRIBUNE

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# Josef MARAIS and MIRANDA—

SELL OUT TOWN HALL



THE NEW YORK TIMES

MONDAY, FEBRUARY 2, 1953.

## MARAIS AND WIFE OFFER FOLK SONGS

**South African Team Attracts  
Overflow Audience at Third  
Town Hall Concert**

Josef Marais and his wife and partner, Miranda, returned to Town Hall Saturday night to give a program of folk songs. It was their third formal concert at the auditorium and it drew an audience of 1,570, which meant that the overflow had to be accommodated in seats on the stage.

As in the past, the program opened and closed with songs from Mr. Marais' native South Africa. He provided the delicate guitar accompaniments as well as most of the explanatory comment. Again, the couple provided the special charm that has marked their work, and it was interesting to see the development of their art.

It has grown in refinement and subtlety. Seldom, for instance, has one heard them sing with so deep a sense of poetry as in the Scottish song, "Floating Down the Stream." And there has been a tendency to bring Miranda forward more as a soloist, while Mr. Marais has developed his skill as an accompanist.

Miranda, who has a soft, gentle soprano, that is always in tune,

even on the faintest wisp of a note, sang three solos — the humorous French "Le Petit Mari," the Irish "The Welcome" and a touching song composed by her husband to the words of the Swallow, from Oscar Wilde's "The Happy Prince." She further showed her versatility in the interesting Bantu songs, where she provided the drumming and the shaking of the rattles.

The size of the audience, is perhaps worth special comment. At many a recital following conventional lines the house has been more than half empty. Yet in the last few weeks, Richard Dyer-Bennet, Andres Segovia and Marais and his wife have packed the hall. It is surely an indication of a strong interest on the part of listeners in guitar playing and in songs sung gently in the language the audience understands. R.P.

*and Win  
Acclaim  
from the  
New York  
Critics*

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Since S. Hurok established the principle, provide the best and audiences will demand more, the list of Hurok artists and attractions has contained the most fabulous personalities of our time. Today's representatives of this great tradition are the distinguished artists whose names appear on the opposite page. Together with the Madeleine Renaud — Jean-Louis Barrault Company from Paris, Emlyn Williams as Charles Dickens and the Sadler's Wells Ballet companies, these noted musicians highlight another period in Mr. Hurok's remarkable career.





Feb

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"A GREAT VIOLINIST! It is hard to think of Stern's equal today. At times it seemed that Stern was playing the concerto (the Brahms D Major) for us more beautifully than anybody else since Kreisler!"  
—Manchester Guardian (England)

"A GREAT ARTIST"

—New York Times

"One of the foremost violinists of the day!"

—Boston Herald

"He belongs to that great company of virtuosi around whose names legends have grown in the course of history!"

—The London Times (England)

**Mr. Stern, currently co-starred in Twentieth Century-Fox' "Tonight We Sing," begins a round-the-world tour at the Edinburgh Festival in August, 1953. His availability for the U. S., therefore, is limited to January through May, 1954.**

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PHOTO BY GJON MILLI



ERICA







*Tenor Star  
OF THE BROADWAY HIT,  
"My Darlin' Aida"*

"An auspicious Broadway tenor debut."  
— Billboard

"A REAL VOCAL ARTIST."

— Virgil Thomson

# WILLIAM OLVIS

"...has already gone a long way towards becoming  
one of the finest tenors of the day."

—Patterson Greene, The Los Angeles Examiner

**ON RECORDS** — "Judas Maccabeus" with the Handel Society

"An impressive young tenor who sings with engaging impulsiveness and, in the great aria, with stirringly ringing tones."

— The New York Times

"A voice worthy of the Wagnerian wing at the Metropolitan.  
A splendid instrument, handled with the skill of an accomplished artist."

— The Christian Science Monitor

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# nell Rankin

**Leading Mezzo-Soprano**

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NEW YORK TIMES

"Blessed with good looks, charm, poise and a technical equipment as strong and supple as steel."

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"An artist of the highest calibre."

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—The New York Times, October 4, 1952

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**"A FULL-FLEDGED STAR"**

"Masterly... A wealth of technique, a tone that had its warm and golden moments, an engaging style, clarity and brilliance... A large and enthusiastic audience gave Ricci a well-deserved welcome."

—The Cleveland News, April 26, 1952

*in Concert*

**"THE MAGICIAN OF THE BOW"**

—The New York World-Telegram and Sun, Jan. 19, 1952

**"ELECTRIFIED HIS AUDIENCE!"**

"Amazing virtuosity. His technical brilliance, however, never dominated the sincerity of his musicianship. He is indeed a qualified member of the musical elite."

—The Oregon Journal, December 10, 1952

*with Orchestra*

**"A FANTASTIC FIDDLER!"**

"He roused patrons to almost ecstatic heights of applause and fervent pleadings for more."

—The Miami Herald, July 15, 1952

**RICCI'S LATEST—Beethoven's Concerto in D**

"Good Beethoven as well as good violin-playing, and the two do not always go together."

—The New York Herald Tribune, July 20, 1952

*on Records*

"Highly adroit, not to say expert... fire and individuality..."

**THE RECORDING IS THE BEST THE WORK HAS HAD!"**

—Irving Kolodin, Saturday Review, July 26, 1952

EUROPEAN TOUR—32 Concerts, January-April, 1953—Germany • Holland • Sweden • Norway • Finland • France • Spain • Portugal

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SOUTH AMERICAN TOUR—July-August, 1953—Argentina • Uruguay • Brazil • Peru

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SHRINER**  
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**60 engagements**

"A song recital that will be long remembered as a high spot of brilliant vocalism."

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"A big voice of resonant timbre and suppleness."

*St. Louis Post-Dispatch*

"His singing voice is rich and powerful and his stage manner is one of ease and naturalness."

*Pittsburgh News*

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Zadel

Shkolovsky

*With Orchestra - "Sensational!"*

**Chicago - "An electrical performance."**

— The Chicago Sun-Times, Nov. 26, 1952

**Toronto - "A revelation... His hands at times might have been multiplied by six... Call it sensational, and it is gloriously so."**

— The Toronto Telegram, Mar. 5, 1952

*In Recital - "Mastery!"*

**Toronto - "His audience was held spellbound."**

— The Toronto Telegram, Nov. 28, 1952

**Chicago: Allied Arts Piano Series -**

**"Mastery... A performance of breadth and nobility."**

— Felix Borowski, The Chicago Sun-Times, Oct. 29, 1952

*Acclaimed in New York's Town Hall, Dec. 23, 1952*

**"An absorbing experience... A superior recital.**

**Mr. Skolovsky is welcome back."**

— Ross Parmenter, The New York Times

**"Mastery... Power... Delectable tonal lyricism."**

— Francis Perkins, The New York Herald Tribune

*On Records*

**"Superb!"**

— The New York Times July 13, 1952

**"Excellent."**

— New Yorker, June 7, 1952

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*It's News!*



*Ruth*

*Slenczynski*

*has Returned*

*to the Concert Stage.*

*A Great Keyboard Artist*

"... An extraordinary effect on her audience ... She has retained the great keyboard facility of her prodigy days, but a new spirit has mellowed and deepened ... Her playing was uncommon, and full of imagination. It had quiet insight, restraint."

—Alexander Fried  
The San Francisco Examiner  
July 22, 1952

"... A pianist of intellectual and emotional understanding and communicativeness."

—P. L. J. Wilson  
The Dallas Morning News  
February 29, 1952

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"Technical fluency and accuracy ... taste and discretion. The tone was always musical and the medium lucid ... a command of fine points of color and dynamics ... The concert as a whole gave a sense of objective musicianship."

—Francis D. Perkins  
The New York Herald Tribune  
December 2, 1952

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# FRITZ STIEDRY

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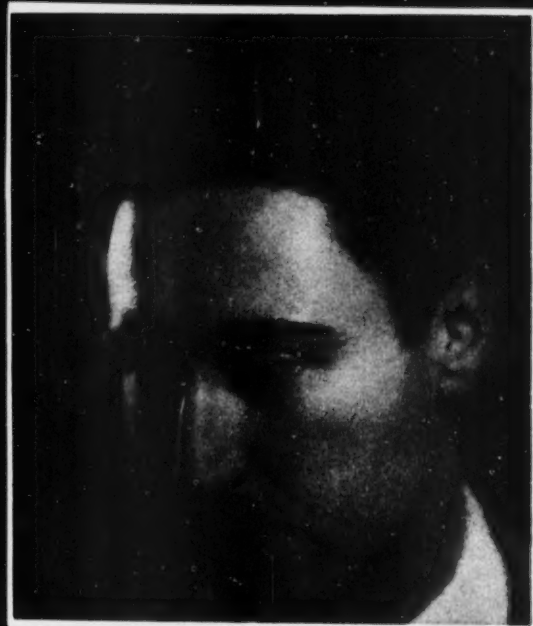
**The Hague—**  
**ALREADY AMONGST THE GREAT!**  
"Already amongst the great. His crystal clear style is steeped in musicianship with an outstanding technique, beauty of sound and the most poetic refinement."  
—Maandagochtenblad

**London—SCINTILLATING!**  
"Scintillating playing! Keen ear for subtleties of tone colour."  
—The Times

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"Magnificent for his intelligence and musicianship, for his mastery of the instrument, for his clarity and for a sense of poetry and colour which leaves us with a desire to hear him again."  
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**Paris—A TRUE ARTIST!**  
"A true artist: surprising facility, accurate technique, and a thousand facets of talent. His playing is coloured, warm, and expressive."  
—Images Musicales

**Madrid—AN ARTIST OF FULL STATURE!**  
"An artist of full stature. He has no rivals in the poetry of sound; his fingers conjure an exquisite and artistic sensibility above that of all his contemporaries."  
—Pueblo



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Dec. 10, 1952

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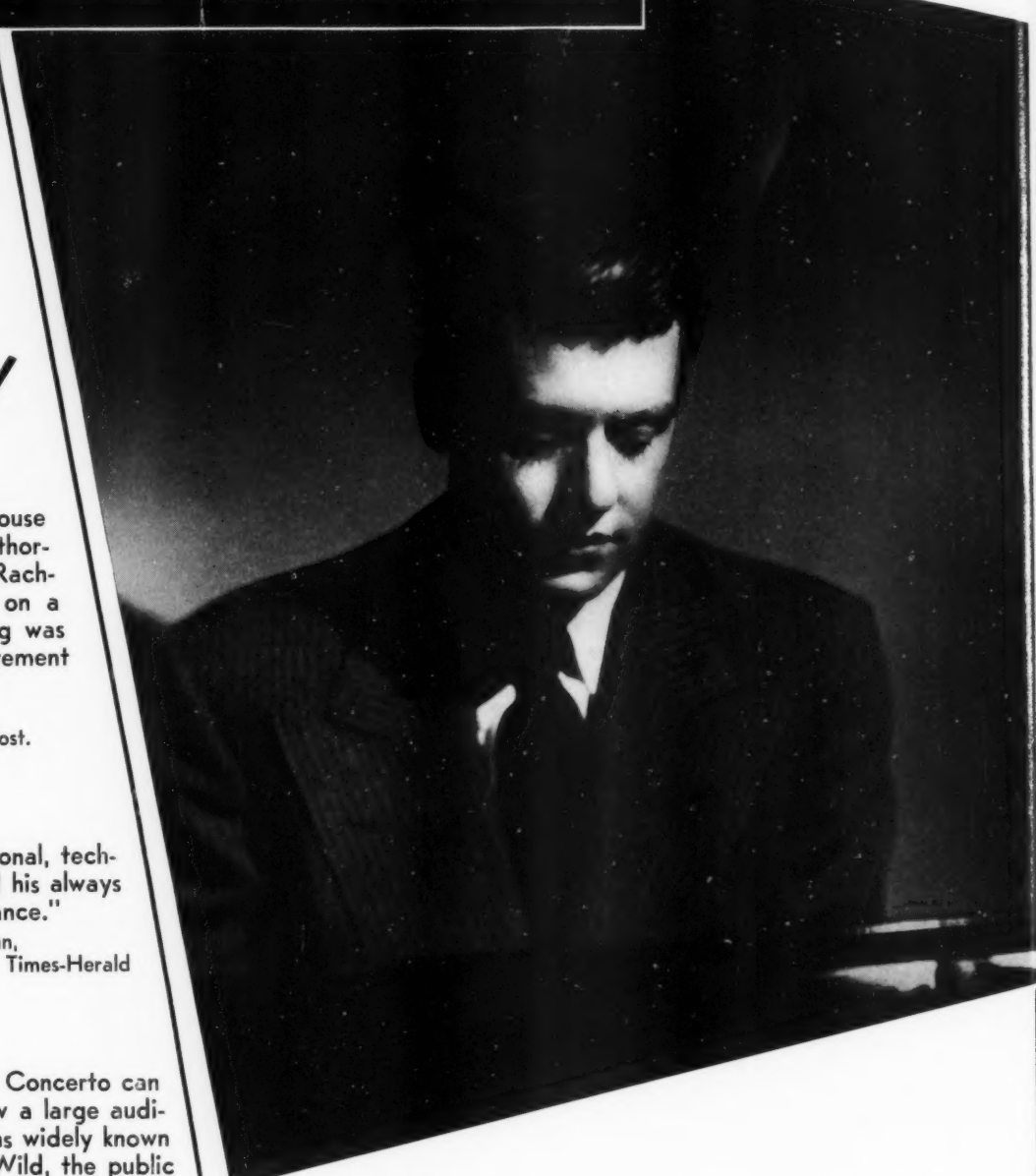
—Eric McLean,  
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—J. Dorsey Callaghan,  
The Detroit Free Press  
January 25, 1953

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MARKS LEVINE

O. O. BOTTORFF

# Von Einem Visits America

**Here now as guest of the State Department, the Austrian composer is eager to study our problems and achievements**

By ROBERT BREUER

"IN my opinion opera loses its significance if it fails to give the listener a clear understanding of the work simply by means of its musical interpretation." These words were spoken by Gottfried von Einem shortly after his arrival in this country. The 35-years old Austrian composer is now touring the United States as guest of the State Department to gather first-hand impressions and to study the various aspects of the American musical scene.

The very first days he spent in New York were filled with new and unique experiences. A few hours after he landed at Idlewild airport he met with Igor Stravinsky and some American composers; he heard a concert for young people by the Little Orchestra Society (something entirely new to him); he listened to a performance of the Boston Symphony; he saw Toscanini conduct the NBC Symphony ("one of the most gripping experiences of my life"); he attended some opera rehearsals, and he met with three world-famous conductors.

"You'll understand why I had no chance to watch a television program—and I almost shamefully report I have never seen one in my life. Neither Austria nor Germany has television. It might be introduced in Switzerland in the near future. Television, I am sure, has countless unforeseen possibilities for the modern opera composer, and I am very eager to study its problems and achievements while in this country."

## Festival Habitué

Von Einem, a towering personality with an abundance of wit and vitality, was born in Berne, Switzerland, the son of the military attaché at the Austrian Embassy. He received his initial schooling in Germany, showing considerable interest in music during these years. As a mere youth, he became an habitué of the festivals in Salzburg and Bayreuth. Some early compositions, secretly written, were shown with great pride to famous musicians. He received encouraging words from Jan Sibelius and Bruno Walter. And in Wilhelm Kienzl's diary for 1936 the following notation can be found: "Von Einem, a young, sympathetic, composing fellow, seeking my advice, brought me one movement of a string quartet and an orchestral piece, *Dem Toten*."

At the age of twenty von Einem became musical coach at the State Opera in Berlin, under the direction of Heinz Tietjen. Later he worked as Karl Elmendorff's assistant in Dresden until the Russian occupation forces took over. In the years between he studied regularly with Boris Blacher, whose works were banned during the Nazi regime.

After composing chamber-music pieces, songs, and small orchestra works, he first gained success with the ballet *Princess Turandot*, performed in Dresden. Herbert von Karajan and Karl Böhm introduced other compositions: *Capriccio*, *Orchestermusik*, and his first opera, *Dantons Tod*, which was first given in Salzburg in 1947, with Paul Schoeffler

singing Danton. This work, incidentally, caused the Russians to stop further performances in Berlin because "its composer lacked the true revolutionary spirit"; since that time no von Einem composition has been heard in Eastern Germany. Two ballets, *Rondo of the Golden Calf*, and *Pas de Coeur*, met with general acclaim in Hamburg and Munich, and *Dantons Tod* appeared in many European opera houses, firmly establishing the composer's rank in the musical avant garde emerging after the war.

There exists more than usual interest in von Einem's new opera, *Der Prozess*, based on Franz Kafka's novel *The Trial*. The nine-scene, two-part libretto, written by Blacher and Heinz von Cramer, was taken entirely from the original, with no change in wording. The premiere will take place at this summer's Salzburg festival. Karl Böhm will be the conductor, Oscar Fritz Schuh the stage director, and Caspar Neher the set designer. The main roles will be sung by Max Lorenz and Lisa della Casa.

## Opera Begun Twice

"As I did before, when I composed *Danton*, I let the libretto rest in my desk for more than a year. I felt I needed that time to get fully acquainted with the plot, its symbolic meaning, its characters, and its musical form. I began composing it in the twelve-tone system, but after three scenes were finished, I realized the impossibility of continuing in that idiom. I had to start anew, and I composed the complete work in old-fashioned tonal form, without motifs and illustrations, every scene being a rounded entity in itself. Many of the roles were given to the same singers, not to save money but to illustrate their similarity of character; the three female parts, for instance, to be sung by the same soprano, simply show the 'woman' in the accused man's life; other roles, similarly combined, symbolize certain 'powers' that determine the fateful ending of the dramatic story. The orchestration calls for a normal-sized orchestra and a piano; there is no chorus, no music between the scenes, no overture, and no epilogue. The staging has to be done in a way that allows the fastest change of scenery, and in this respect the work calls for the most modern technical apparatus of an operatic stage."

Von Einem does not want to be included in any specific musical school. He says: "I liked Mahler a lot and I have great admiration for Stravinsky, but as far as my work goes I hope to have created my own style."

Is the sinister plot of Kafka's much-discussed novel the right choice for an opera? "Yes, unquestionably. I expect the work to gain realism, understanding, and meaning. I do not adhere to any individual interpretation of Kafka's story—there are too many. But I feel sure the listener will be able to read the meaning, musically, as far as tones combined with words and action are able to widen and deepen his impressions."

American composers are very well

known and liked in Austria, von Einem states. "The works of Barber, Copland, Schuman, Menotti—to name only a few—appear very often on programs. Gershwin's *Porgy and Bess* was a hit, nothing less; many people saw as many as half a dozen performances." After a pause, he adds: "I wished the same would hold true for modern Austrian composers. There is much talent to be found—and the fountain of music has not dried up after the war. Living composers, as so often in the past, are being neglected in their homeland; only after successes abroad do they gain stature at home. The richly developing musical life in America, which I am eager to study, should be able to absorb some of the talent now



Gottfried von Einem

waiting to be 'discovered'. If my visit here will add somehow to a musical exchange between Austria and America, I shall feel deeply rewarded."

## Congressman Proposes the Establishment Of a Federal Commission for Fine Arts

A FAR-REACHING bill providing in effect for extensive government subsidy of the arts has been introduced in the House of Representatives by Congressman Charles R. Howell of New Jersey.

The omnibus measure would provide, among other things, for the erection and maintenance of an opera house under federal auspices in Washington, D. C. Opera performances would have to be in English.

Designated as H. R. 452, the bill calls for the establishment of a National War Memorial Arts Commission, comprising the President ex officio, several members of the Cabinet, the Congress and various administrative bodies, and a panel of fifteen "eminent citizens" to be appointed.

In the last Congress the House adopted a similar measure submitted by Congressman Howell which would have provided for tangible encouragement of fine-arts programs in colleges and universities, but it was lost in the adjournment shuffle and never reached serious consideration in the Senate. The new bill includes substantially all of the older one's provisions and also embraces the sense of other similar proposals in one unified omnibus measure.

## Based on 1947 Report

If enacted, Congressman Howell's bill would write into law the recommendations of the President's Commission on Higher Education, which have been gathering dust since 1947.

Implicitly, that report had urged governmental support of the arts in this language: "One of the tasks of the American democracy is to heighten and diffuse esthetic sensibility and good taste, to make our people sensitive to beauty in all its varied forms. . . . Support of the arts can no longer be left to the patronage of wealth; active encouragement of artistic expression . . . must become the responsibility of all citizens."

Specifically, H. R. 452 declares as its purposes: "(1) to encourage the growth and development of the fine arts throughout the United States for the purpose of developing greater knowledge, understanding, and practice of the fine arts, (2) to increase the accessibility of the fine arts to the public and to raise the standard of execution of the fine arts, by professionals and amateurs alike, throughout the nation, (3) to establish in the executive branch of the government a federal agency to advise and co-oper-

ate with public and private agencies and organizations operating in the field of the fine arts on all matters directly or indirectly concerned with these objects, (4) to provide for the establishment, maintenance and operation in the nation's capital of a suitable theatre and opera house dedicated to the fuller growth and development of the fine arts throughout the United States and designed for use by the National War Memorial Arts Commission in the presentation of fine-arts programs, and (5) to encourage the development of a strong American theatrical and operatic art through maximum use of the English language in productions assisted under this act."

## Arts Commission Duties

The Commission would be authorized and directed: "(1) to develop and encourage the pursuit of a national policy for the promotion of, and for education in, the fine arts," and "(2) to initiate and support both professional and amateur activities in all fields of the fine arts by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of activities in the fine arts, and to appraise the impact of such activities upon the general welfare and the cultural development of the nation."

Other provisions include authorizations: "(4) to award . . . scholarships and graduate fellowships in the fine arts, (8) to employ artists and other personnel and generally to do such things and have such other powers as may be necessary to encourage the development of contemporary art and effect the widest distribution and cultivation of such art . . . and (9) to assist financially and otherwise in the preparation of professional and amateur fine-arts productions and programs which contribute to the achievement of the purposes of this act and which are prepared and carried on by federal, state, county and municipal agencies and authorities, by accredited non-profit colleges and universities, and by other non-profit organizations in the field of the fine arts."

The proposed opera house would be built on the site of the Carter Barron Amphitheatre in the District of Columbia, "by providing it with a roof and whatever else is necessary to protect both audience and performers from inclement weather in order that it may be of greater service to the public."



## Recitals in New York

(Continued from page 186)

marked by a feeling for the authentic. He was at his best in songs involving narrative and musical understatement, such as the Irish ballad *She Moved Through the Fair* or the two American coal miner songs *I'm a Poor Boy* and *Dark As a Dungeon*. Something like *The British Light Dragoons*, on the other hand, may be a bit too lusty to become the tenor's vocal refinement.

—C. B.

### Composers Forum McMillin Theatre, Jan. 10

Edward Diemante's Trio for Strings and Jubilee for Two Pianos, as well as George Rochberg's String Quartet, were heard in their first New York performances in this Composers Forum concert. Mr. Rochberg also played his Twelve Bagatelles, for piano.

### New Friends of Music Town Hall, Jan. 11, 5:30

Motetto da Requiem, a recently discovered work of Alessandro Scarlatti, was the feature of this program of the New Friends of Music. William

Warfield, accompanied by Andrew Tietjen, organist, and the Walden String Quartet, was the soloist. The work, unlike so many similar reconstructions of forgotten works, is a gem. It is eloquently lyrical, dramatic, and rich in its evocation of the best music of the period. It is, of course, quite possible that one would have been less impressed by any other performance of the piece than this remarkable one by William Warfield. Mr. Warfield's exceptional vocal endowments are no longer news. He lent an almost inappropriately wide coloristic range to the Scarlatti work, and his other assets were fully in evidence: a beautiful voice, impeccable musicianship, and a shrewd sense of the dramatic. It was singing to remember.

The Walden Quartet framed the Scarlatti work with two string quartets by Mozart: the E flat major, K. 428, and the D major, K. 575. The readings were serious and respectable if a bit academic. The players made a lean verging onto thin sound, and the performance of the D major Quartet, in particular, was as pallid as it was precise.

—W. F.

### Nell Rankin, Mezzo-soprano Town Hall, Jan. 11

Nell Rankin, mezzo-soprano of the Metropolitan Opera Company, and the first American artist to win the Geneva International Competition, drew a large and demonstrative audience to Town Hall for her solo recital.

Miss Rankin is blest with good looks, a charming stage manner, and a splendid vocal equipment. She tossed off the long, florid, and difficult passages of the *Laudamus* from Bach's B minor Mass and Handel's *Empio, diro, tu sei*, with admirable ease and polish. Her operatic approach to Schubert's *Erkling* brought it vividly and dramatically to life. Equally effective was the tonal sting and the rhythmic drive that marked Virgil Thomson's *The Tiger*.

Her innate musicality and communicative powers came to the fore in Frank Martin's *Quatre Sonnets à Cassandre tirés des Amours de Ronsard*. In these exquisite and nostalgic vignettes, redolent of the Renaissance and comparable in their briefness and perfection of form to the Chopin preludes, Miss Rankin wove a magical spell. In them she had the sympathetic collaboration of John Wummer, flutist; Claus Adam, violist; and Walter Trampler, cellist, who supplied the delicately interwoven textures and timbres of the instrumental background. These songs, given their first New York performance in this recital, could not have had a more propitious premiere.

Coenraad V. Bos was the accompanist for the rest of the songs, and Leopold Ryb played the violin obligato in Bach's *Laudamus*.

—R. K.

### Musicians' Guild Town Hall, Jan. 12

The second concert of the Musicians' Guild's seventh season maintained the lofty level established by this distinguished chamber-music organization. The performers on this occasion were the Kroll Quartet (William Kroll and Louis Graeler, violins; Nathan Gordon, viola; and Avron Twerdowsky, cello), who opened the evening with Brahms's Quartet in B flat, Op. 67; Leonard Rose, cellist, who joined them in the closing work, Schubert's Quintet in C major, Op. 163; and Leonid Hambro, pianist, who was heard with Mr. Rose in Samuel Barber's Sonata for Cello and Piano, Op. 9, which rounded out the program.

The most attractive performance in an evening of uniformly excellent interpretations was that of the Schubert quintet. The choice was easy to make since it is a sublime work, whereas neither the Brahms nor the Barber composition represents either composer at his best.

—A. B.

### Bennington Composers Concert Kaufmann Auditorium, Jan. 13

The second concert in the Benning-



Impact Photo

William Warfield (left) is coached by Yves Tinayre, who prepared the New Friends performance of Scarlatti's Requiem, for solo baritone

ton Composers Conference Series was given over to the first New York performances of four works and repeated performances of two others. The new compositions included Normand Lockwood's Six Serenades for String Quartet, Edmund Haines's Second Piano Sonata, Douglas Townsend's Canzona (for flute, viola, and bassoon), and Gerald Wisoff's Trio (for violin, cello, and piano). The remaining two were Frederick W. Beck's Music for Three Flutes and Halsey Stevens' Sonata for Violin and Piano (1947).

—N. P.

### William Kapell, Pianist Town Hall, Jan. 13

William Kapell opened his Town Hall recital not with Bach—transcribed or otherwise—but with a vivid, astonishingly articulate performance of Aaron Copland's Piano Variations. This work, composed in 1930, has frightened more than one willing listener with its unrelieved insistence on dissonant harmonic combinations. But if the years have not softened the harmonic style of the music itself, they have most assuredly softened the reaction to it. Today, the music sounds as inevitable as, for example, a set of variations by Beethoven, and its emotional line, which once seemed to me too much of a single thing, was immensely varied in Mr. Kapell's remarkable performance.

In general, Mr. Kapell's program served to illustrate his uncommon ability for producing a different overall sound for each composer he played. He gave a richly varied, if rather impetuous, account of Moussorgsky's *Pictures at an Exhibition*; he stressed the grandiose and the humorous rather than the lyrical, but this is, after all, what the music itself does. Mozart's Sonata in B flat major, K. 570, also came across for its wit and structural outlines; one felt here, however, that the pianist's preconception of what constituted the proper Mozart sound was a shade studied and, perhaps, a bit inhibiting as to expressive range.

A Chopin group, which included the Nocturne in E flat, Op. 55, and the Polonaise-Fantasia, Op. 61, was played with the sort of lean, controlled romanticism that one would look for only in an accomplished young American pianist playing today; the readings were personal, expressive, and quite touching.

—W. F.

### Jacques Abram, Pianist Town Hall, Jan. 14

This was Jacques Abram's first New York recital in two years. His intimate and introspective manner of

(Continued on page 229)

## MARION ROUS

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## Recitals in New York

(Continued from page 228)

playing, the warmth and sensuous beauty of his touch, the crystal clarity of his technique, and his serious and unostentatious way at the keyboard were a surprise and a delight. Not having heard him before, I had somehow expected him to be the flamboyant virtuoso type. Quite the contrary. If he erred at all it was on the over-cautious side. Within a small dynamic range—from *ppp* to *f*—Mr. Abram achieved an infinite variety of color and nuance. I particularly like his Bach and Beethoven. The deliberate pace at which he took the opening Prelude of the Sixth English Suite gave it a stately character, and the two Gavottes and the Gigue had a rhythmic verve that was intoxicating. His performance of Beethoven's Les Adieux Sonata was a poetic and imaginative one.

Of the two works that Mr. Abram brought back from his recent concert tours in Europe and were given first American performances in this recital, one can only speculate as to why he bothered with them at all. The Epigrammen, Op. 17, by the Dutch composer Leon Orthel, seems to be pretty much the kind of musical doodling that is often euphemistically called an improvisation. Traesnit, Op. 63, by the Danish composer Niels Viggo Bentzon, is a disjointed bag of pianistic tricks in a hodge-podge of styles—the Gade-Sinding stew seasoned with a variety of modern sauces.

Mr. Abram closed with Debussy's Estampes, and, as an encore, gave a scintillating performance of that master's Feux d'artifice.

—R. K.

### Harpichord Quartet Carnegie Recital Hall, Jan. 15

A set of three Bagatelles by Alexei Haieff was the novelty figuring in the fourth and last concert by the Harpichord Quartet organized by Sylvia Marlowe. Written last year and dedicated to Miss Marlowe, the Haieff pieces are in effect two-part inventions designed to be played on the harpichord alone or by an instrumental duet, in this case oboe and bassoon (Elias Carmen was guest bassoonist). Both versions were played, and on the repeated hearing they lost not a bit of their charm—such excellently conceived bitter-sweet jocularity never becomes tiresome.

Also included in the well-proportioned program were Couperin's cantata Audite Omnes et Expanescite, sung none too surely by Hugues Cuénod; Loeillet's Trio Sonata in B minor; Schütz's Herr, Unser Herrscher; three Canzoni per Sonar by Frescobaldi; and six Scarlatti Sonatas.

—C. B.

### Concert Choir Town Hall, Jan. 16

An ambitious program comprising Monteverdi's Ave Maris Stella, Bach's Magnificat, Poulenc's Exultate Deo and Salve Regina, and Schubert's Mass in G stirred initial interest in the first of four concerts by the Concert Choir, directed by Margaret Hillis. In the performance of the Bach and Monteverdi works the balance between the chorus and orchestra decidedly favored the latter in sheer volume and in quality of performance; the balance between the choral sections themselves was uneven (due perhaps to a strange disposition of singers that this reviewer never completely figured out), favoring the male contingent; and individual vocal lines did not, as a result, emerge clearly. The Poulenc pieces were more successfully realized through the kind of sound texture the choir achieved. The soloists, members of the chorus, were capable. The concert venture is being undertaken by former Tanglewood students.

—C. B.

### Jeanette MacDonald, Soprano Carnegie Hall, Jan. 16

A special acoustical shell was employed by Jeanette MacDonald in her Jan. 16 recital at Carnegie Hall. An overflow audience was cordially disposed. The soprano wore a striking gown and trailing furs; this plus her carrot red hair and careful spotlighting in the darkened auditorium made for an unusual visual experience. The program assembled the Gavotte from Manon; Il est doux, il est bon from Hérodiade; Depuis le jour from Louise; and songs by Grieg, Jensen, Wolf, Martini, Schumann, and Oubrados among others. There was also, of course, Smilin' Through, which has become a trade mark of Miss MacDonald's.

—J. L.

### Andres Segovia, Guitarist Town Hall, Jan. 17

Hyperbole seems to be inevitable on the subject of Andres Segovia's art. This recital was perfect. The audience included several score standees, and as many more onstage. They heard a long and uncompromising program and then recalled Mr. Segovia for encore after encore until it was well after eleven o'clock. The focal point of interest was a transcription of the Chaconne from Bach's Violin Sonata in D. There was also a premiere: a Cavatina by Alexander Tansman, dedicated to the guitarist. The Bach performance was a model of good taste and fidelity to classic intentions; the Tansman piece was a compelling evocation of the old couched in the idiom of the new. Mr. Segovia was detachment itself. His body was motionless, his face impassive. But his music was all passion and poetry. He will offer another New York recital on March 1.

—J. L.

### New Friends of Music Town Hall, Jan. 18

Originally scheduled for this concert was an all-Mozart program by Joseph Szigeti and the Philharmonic Chamber Ensemble. Earlier in the week, unbeknownst to patrons, it was learned that Mr. Szigeti would be unable to appear, and the contract with the Philharmonic group was canceled. In a matter of days it was further learned that Mr. Szigeti would fulfill



Jacques Abram (right) studies the score of Traesnit with composer Niels Viggo Bentzon

his commitment, but union regulations did not permit the re-engagement of the supporting instrumentalists. As a result the violinist was asked to prepare a program of solo pieces; he offered two Schubert Sonatas, the Ravel Sonata (1927), and Prokofiev's Sonata in D major to a capacity audience that felt a little as though it were witnessing a miracle. The performance was just that. Since he has been heard in these works many times before, Mr. Szigeti played with understanding and devotion and with an unfaltering technical security that made colorful epics of the Ravel and Prokofiev pieces.

—C. B.

### Lanny Ross, Tenor Town Hall, Jan. 18

After fifteen years, Lanny Ross returned to the New York concert stage in a recital at Town Hall. The popular tenor of radio and television worked up a program that ranged from two Handel arias to American folk tunes and included a brace of French and German songs. A sizable audience was enthusiastically receptive to the handsome singer, who displayed notable polish and precision when the material was not beyond his reach.

—J. L.

### Music in the Making Cooper Union, Jan. 18

This rehearsal-concert sponsored by the Music Performance Trust Fund was devoted to works by several con-

(Continued on page 230)

## "SANTOS OJEDA TRIUMPHS IN NEW YORK DEBUT"

(HEADLINE—World-Telegram)



PIANIST

"It may be a little early in the season to make predictions, but my guess is that when the final inventory of new talent is taken, the name of Santos Ojeda, Cuban-born pianist, will be among those heading the list. . . . a born musician. It was apparent in every note and phrase — the feeling for tonal values, the sense of direction, and what might be called a sympathy for the inner life of the piano he was playing. Mr. Ojeda's attitude towards the black and white keys he touched was almost religious. . . . He played Mozart's A minor Sonata tenderly, like a poet, if you will, but most of all like a musician entranced by a matchless moment of divine grace. Last week Eugene Ormandy set quite a pace for the new season in Carnegie Hall. Last night Mr. Ojeda did as much for Town Hall. And he had neither a name nor an orchestra to help him."

Louis Biancolli, N. Y. World-Telegram, Oct. 21, 1952

"Admirable."

New York Times, Oct. 26, 1952

Concert Management: George Leyden Colledge  
GEORGE LEYDEN COLLEDGE—INGA WANK R.K.O. Bldg., Radio City, New York 19

## Recitals in New York

(Continued from page 229)  
temporary American and French composers. Jacob Avshalomov was represented by his Evocations for Clarinet Solo and Chamber Orchestra, Kenyon Hopkins by Music for Spontaneous Dancing, Henry Cowell by Concerto Piccolo for Piano and Orchestra, and Tom Scott, Pierre Schaeffer, Pierre Boulez, and Olivier Messiaen by examples of musique concrète. David Broekman conducted the orchestra, and Robert Lawrence, Mr. Avshalomov, and Mr. Scott participated in the panel discussion.

—N. P.

### Theodore Lettvin, Pianist Town Hall, Jan. 19

The prime virtue of Theodore Lettvin's playing was his seemingly all-powerful technique. The young pianist fulfilled with consummate ease the demands of every work on his program, which comprised Bach's Italian Concerto; Mozart's Sonata in E flat major, K. 282; Beethoven's Sonata in C major, Op. 53 (Waldstein); and Moussorgsky's Pictures at an Exhibition.

Mr. Lettvin's musical achievements, though, were not on a par with his uncommon technical accomplishments. His Bach and Mozart were rather too emotionless, if clean in design and precise of detail. He indulged in capricious and meaningless changes of tempo in the first movement of the



Donald White Theodore Lettvin

Beethoven sonata, and the tenderness of the final movement completely eluded him, while in the Moussorgsky masterpiece there was more savage loudness than barbaric splendor. But if the pianist's tone was on the hard side, it was not incapable of nuance and color.

—A. B.

### Emil Danenberg, Pianist Town Hall, Jan. 20

Rarely does one attend a piano recital that was as absorbingly interesting from start to finish as this one. Mr. Danenberg has that unobtrusive, yet consummate, technical command that enables him to get whatever effects he desires with effortless ease. He is also a sensitive and poetic musician. In this recital he captured the listener's imagination

and held it in the palm of his hand by the sovereign right of his artistry. Also, he kept his audience glued to their seats to the last encore. His program was unusual in its pairings and juxtapositions of the old and new: two toccatas, two fugues, and two sonatas.

He revealed anew the manifold beauties of the Schubert D major Sonata, (Op. 53), with a wealth of insight, a soaring lyricism, an infinite variety of nuance, and a lilting rhythmic freedom. Equally convincing and persuasive was the Sonata by Leon Kirchner, a work utterly different in character and style. Written in 1948, it is compact in form, austere in content, idiomatic in its keyboard lay-out and, on the whole, a sort of fluid sculpture.

Mr. Danenberg opened the recital with Bach's F sharp minor Toccata and closed with the Toccata from Ravel's Le Tombeau de Couperin. The latter was a dazzling display of virtuosity. The poignant chromaticism of the fugue from the Bach toccata, and the champagne-like effervescence of the Ravel toccata were masterly delineations.

—R. K.

### Donald White, Baritone Town Hall, Jan. 21 (Debut)

Donald White, who has sung with the New England Opera Theatre under Boris Goldovsky, presented in his Town Hall debut a program of arias by Bach, Mozart, and Handel; a group of German lieder; and songs by Vaughan Williams, Peter Warlock, and Samuel Barber, among others.

Mr. White possesses a well trained voice of pleasing quality. He seems to have a certain affinity for the German lied and did some of his best singing in that group. In Brahms's Verrat his tones were round and resonant, and in two Strauss songs—Traum durch die Dämmerung and Heimliche Aufforderung—he achieved some fine shadings and spun-out pianissimos. His interpretative powers improved as the program progressed, and so did his diction.

By the time he came to the English and American songs (after the intermission) he was completely at ease and gave himself free rein in such rollicking numbers as Gerald Finzi's Rollicum-Rorum and Peter Warlock's Good Ale. Effective, too, in a more quiescent mood, was his singing of Finzi's To Lizbie Brown, Vaughan Williams' Silent Noon, and Samuel Barber's Nocturne. Edwin McArthur was the splendid accompanist.

—R. K.

### Yehudi Menuhin, Violinist Carnegie Hall, Jan. 21

The news in this recital was the first hearing in New York of a recently rediscovered Sonata in F by Mendelssohn, supposed to have been written in June of 1838. It seemed to be the genuine article and every inch worthy of the permanent repertoire, but its excellences were mani-



Bartlett and Robertson

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festly academic. For a listener who had not heard Yehudi Menuhin in several years, the more interesting audible experience was the sheer beauty of his tone. Serious musician that he is, Mr. Menuhin has apparently and not surprisingly made steady strides even in his secure maturity. On this occasion he showed evidence of growth both interpretatively and technically. The opening Beethoven Sonata No. 7, Op. 30, was overly angular, to be sure, but the performances thereafter were beyond reproach. Mr. Menuhin played the Mendelssohn to perfection; likewise the awesomely difficult Sonata No. 3 for unaccompanied violin, by Bartok and the equally demanding La Campanella from Paganini's B minor Concerto. Adolph Baller collaborated sensitively.

—J. L.

### Adolph Baller, Pianist Gabor Rejto, Cellist Town Hall, Jan. 22

Adolph Baller and Gabor Rejto offered an evening of very musicianly music-making. The pianist and cellist were well paired, each possessing a high degree of technical accomplishment, seriousness of purpose, and the kind of musical venturesomeness that could prompt them to present a program devoted entirely to the Beethoven sonatas for cello and piano. In general, the early sonatas, in Op. 5, emerged better than the late ones, in Op. 102. Although Mr. Baller and Mr. Rejto always played within the Beethoven style, they approached the earlier sonatas with more spontaneity and sympathy. The two late sonatas, though, seemed to be a shade beyond their emotional depth. They adhered respectfully to the letter of the scores, but they did not catch the improvisatory character.

—A. B.

### Gina Bachauer, Pianist Town Hall, Jan. 23

Miss Bachauer is one of the few authentic exponents of the grand manner in piano playing now before the public. Her performance of Regner's Variations and Fugue on a theme of Bach in this recital was a splendid example of what that style is. Every level of dynamics was pre-established, from the roughest fortissimos to the most evanescent pianissimos, and she maintained each level with complete control and moved from one to another almost imperceptibly. Her touch was faultlessly clean.

(Continued on page 233)

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## Dance—

Jose Greco and his company opened a two-week season at the Century Theatre on Jan. 12 with a richly varied program. Two newcomers to the troupe proved to be vivid stage personalities and exciting dancers. They were young Gracia del Sacramento, a fiery Gypsy still in her teens, and Salome de Cordoba, who also appeared in the Flamenco numbers. One of the most stimulating works on the program was the Cante Jondo, in which these two impetuous dancers were joined by Juanele Maya, the eighteen-year-old Gypsy who is one of the most dynamic members of the company. They were accompanied in this freely improvisational scene by the guitarists Jeronimo Villarino, Juan Hidalgo, and Manuel Hidalgo, and by the Flamenco singer Chinin de Triana. Miss Del Sacramento has a mop of beautiful black hair which she tossed like a horse's mane in several passages, to the delight of the audience.

Mr. Greco performed the Danza del Contrabandista, a farruca, with superb intensity and line, and he was in good form all evening, albeit a little tense and audience-conscious. The most enjoyable works in the program were the more intimate ones, among them the duet of Luis Olivares and Lola de Ronda, called Rumores de la Caleta, and Miss De Ronda's solo, Cordoba, a dance in classic style which she performed with exquisite sensitivity. Carola Goya appeared as guest artist in the group work that opened the program, In the Times of Goya, based on the choreography of La Argentinita. Her expressive castanet playing was one of its few enjoyable features, for this work has lost its appeal and stylistic charm. Another composition that might well be dropped is the Old Madrid, which is silly horseplay with a minimum of real dancing. But Mr. Greco's solo Cana, and the Bulerias danced by Miss Del Sacramento and Mr. Maya were first-rate theatre. The expert pianist for the program was Roger Machado.

—R. S.

## Jose Greco in Second New York Engagement



Jose Greco and his company are pictured in one of the works they presented during their recent appearance at the Century Theatre in New York

## At City Center

### Valse Fantaisie, Jan. 6

Another of the New York City Ballet's short-order novelties had its premiere on Jan. 6, and it turned out to be a charming work. It was George Balanchine's Valse Fantaisie, a divertissement choreographed to music by Glinka with costumes in romantic style, complete with headdresses and streamers, by Karinska. Jean Rosenthal lighted the performance ingeniously. Valse Fantaisie was performed by three of the company's leading ballerinas, Tanaquil LeClerc (now Mrs. Balanchine), Melissa Hayden, and Diana Adams, with Nicholas Magallanes as an admirable partner for all three. The almost purely rhythmic and musically lyric style of the work suited Miss Adams to perfection, but both Miss LeClerc and Miss Hayden adapted their more dramatic temperaments and sharper accents to the nature of the piece. Each of them had a characteristic solo passage to perform, in which Balanchine displayed his talent for minute variation of detail and nuances of rhythm and accent. Wisely, Mr. Magallanes was not allotted a difficult solo, and he performed his duties as a partner with exemplary graciousness. Hugo Fiorato conducted the pallid but wholly appropriate Glinka music.

The rest of the program was made up of Kaleidoscope, Firebird, and Cakewalk. Maria Tallchief gave one of her incandescent performances in

Firebird, a miracle of physical grace and intensity, and of aristocratic style. In fact, her dancing was so beautiful that it would drive any self-respecting bird to suicide, out of sheer despair at ever being able to rival it.

—R. S.

### Will o' the Wisp, Jan. 13

The New York City Ballet tried to salvage the Dorothea Tanning scenery and Virgil Thomson music that graced Bayou, Balanchine's failure of last season, by asking Ruthanna Boris to choreograph a new ballet using the same scenery and music. The result was Will o' the Wisp—a kind of cross between Giselle of the Swamps and The Haunted Bayou—in which a barefoot boy is drowned in the bayou after envisioning and tangling with a lady ghost from long ago. The choreography was the essence of cliché, although Miss Boris has given herself, as the ghost, some effective conventional bourrées, which she danced well enough. Frank Hobi was the boy. The score (from Louisiana Story, including the Acadian Songs and Dances Suite) remains thinly charming. The set is still oppressively atmospheric, and it is doubtful if any dancing would look alive in it. Like Bayou, Will o' the Wisp was a dull failure. No more need be said about it.

—R. A. E.

### Will o' The Wisp Repeated, Jan. 15

Ruthanna Boris' new ballet Will o' the Wisp was repeated on Jan. 15, in

a program that also included George Balanchine's Caracole, and Concertino, and Jerome Robbins' The Pied Piper. Miss Boris, Frank Hobi, and their colleagues worked valiantly to make Will o' the Wisp come to life, but to little avail. Andre Eglevsky replaced Roy Tobias in Caracole and danced brilliantly, even if a few passages looked improvisational; and he performed the mischievous male role in Concertino with enormous vivacity. Leon Barzin conducted the scores for Caracole, and Will o' the Wisp; Hugo Fiorato those for Concertino, and The Pied Piper.

### The Five Gifts, Jan. 20

Last of the novelties of the New York City Ballet's current season at the City Center was William Dollar's The Five Gifts, which was introduced to the repertoire on Jan. 20. Mr. Dollar first created this work for the American Concert Ballet, ten years ago, and he has since revived it for the Grand Ballet of the Marquis de Cuevas in Europe. It scarcely deserved another resurrection.

The Five Gifts is based upon one of Mark Twain's pointlessly pessimistic fables. A Fairy offers a Youth five gifts: Pleasure, Death, Fame, Riches, and Love. Because he chooses all the others in preference to Death, the Fairy punishes him by offering him "the wanton insult of Old Age", while she reveals to him another youth choosing Death as his first selection, with her approval.

As if this silly story were not cumbersome enough, Mr. Dollar set the

ballet to Ernst von Dohnanyi's Variations on a Nursery Tune, music in no way suited to the dramatic development of the fable. Nor are Esteban Frances's new costumes of much service. That of the Fairy makes her look like an Easter Rabbit; and the Five Gifts are not distinguished from each other sufficiently, or functionally and becomingly dressed. The choreography is academic and at its best in those episodes where Mr. Dollar is not worrying about dramatic continuity but simply composing movement in the style of an old-fashioned divertissement. At the opening, the Youth is entangled in a long white scarf, for reasons unknown, but later he has some interesting and inventive passages of movement.

The cast gave a devoted performance. Todd Bolender, as the Youth, made the most of his role. Carolyn George, Yvonne Mounsey, Jillana, Patricia Wilde, and Irene Larsson did what they could to make the Five Gifts allegorically and personally attractive and convincing. Jacques d'Amboise, as Another Youth, and the ensemble worked manfully, but The Five Gifts, like the other novelties this season, did not inspire any desire to see it again, next season. Nicholas Kopeikine played the piano solo part in the Dohnanyi score discreetly, and Leon Barzin conducted.

The real event of the evening was Maria Tallchief's exquisite performance in Firebird. A sensitive interpretation of Serenade opened the evening, and Cakewalk was the end-piece.

—R. S.

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# Orchestras in New York

## Jolivet Concerto Heard in American Premiere

National Orchestral Association. Leon Barzin, conductor. Sidney Harth, violinist, and Philippe Entremont, pianist. Carnegie Hall, Jan. 5:

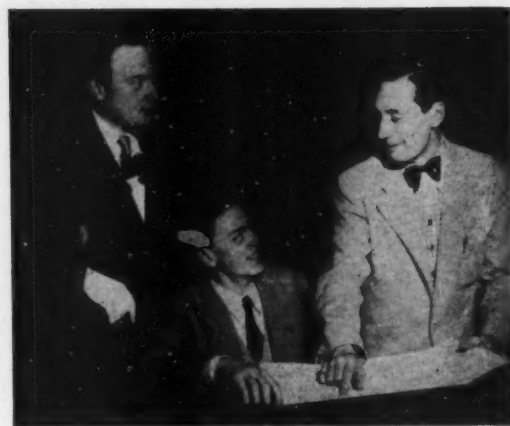
Overture to The Secret of Suzanne  
Violin Concerto in E major.... Wolf-Ferrari  
Violin Concerto in G minor.... Prokofiev  
Piano Concerto in E flat major.... Liszt  
Concerto for Piano and Orchestra  
Jolivet  
(First American performance)

Aside from its being an intensive course in the history of the concerto form, this unusual offering brought us two young soloists of exceptional promise and a rafters-rocking tour de force by a derivative but nonetheless daring composer. The program opened with a slapdash run-through of the effervescent little Wolf-Ferrari overture which augured ill for the evening, but everything went smoothly thenceforth for the most part. Sidney Harth, whose recent European tour was sponsored by the National Music League, disclosed a small but wonderfully warm, furry tone. Technically, except in the slow movement of the Prokofiev Second Concerto when he went

flat and stayed flat, Mr. Harth was not fazed by anything. Philippe Entremont, newly arrived under auspices of Les Jeunesses Musicales de France, vouchsafed a phenomenal technique but little poetic endowment. It is hardly fair to extend this as a general appraisal since any lack of rapport with Lisztian sentimentality is understandable, so we can only regret that the eighteen-year-old virtuoso chose nothing calculated to reveal the expressive side of his artistry.

André Jolivet's concerto withal exciting but not very edifying, was redolent in equal measure of the Ravel and Khatchaturian concertos, with an added dash of Gershwin for syncopated spice. It seemed at first to be an essay in sophisticated brittleness; then it turned exotic and evocative but continued to be fast and loud. As with the Ravel concerto there was much percussive horseplay, and as with the Khatchaturian there was plenty of the lush and the clangorous. There were even glissandos on the xylophone. Mr. Entremont acquitted himself magnificently well, and so did the orchestra. Mr. Barzin, whose ministrations throughout had been cordial but careful, shed his compo-

Sidney Harth, violinist; Philippe Entremont, pianist; and Leon Barzin, conductor, who took part in the National Orchestral Association concert on Jan. 5



sure altogether during the Jolivet and literally leaped several feet in the air repeatedly to underline the maddening rhythmic angularity that was the work's most conspicuous virtue.

—J. L.

## Lessard Concerto Played by Little Orchestra

Little Orchestra Society. Thomas Scherman, conductor. Nikita Magaloff, pianist. Town Hall, Jan. 5:

Concertino for Strings in F minor.... Pergolesi  
Concerto for Flute, Clarinet, Bassoon and String Orchestra.... Lessard  
(First performance)  
Ballade Concertante for Piano and Orchestra.... Jacobi  
(First concert performance)  
Piano Concerto No. 4.... Beethoven

John Lessard's Concerto for Flute, Clarinet, Bassoon and String Orchestra, and Frederick Jacobi's Ballade Concertante for Piano and Orchestra were the contemporary novelties of this concert of the Little Orchestra Society. Lessard, a 32-year-old American composer, composed his work in recognition of a grant from the National Institute of Arts and Letters. The piece is both precise and elegant; its proportions are handsomely tailored; its texture is carefully pruned. It is possible that Lessard runs ragged his wane thematic ideas, but this process, even if it is a fault, is nonetheless responsible for the gratifying structural tightness of the work.

Jacobi's Ballade Concertante is an intelligently written, genuine essay in late-nineteenth-century romantic nostalgia; it was excellently performed by Nikita Magaloff. Following this work, Mr. Scherman led the orchestra in a performance of Mozart's Masonic Funeral Music in memory of Mr. Jacobi.

Mr. Magaloff returned after intermission to play Beethoven's Concerto No. 4. The occasion was scarcely a distinguished one. Apart from the casualness of the reading, Mr. Magaloff's conception of the solo part was far too dominating for either the size of the hall or the sonority Mr. Scherman was able to produce from his orchestra.

—W. F.

## Curzon Soloist in Brahms Concerto

New York Philharmonic-Symphony. George Szell conducting. Clifford Curzon, pianist. Carnegie Hall, Jan. 8:

Roman Carnival Overture.... Berlioz  
Symphony No. 88.... Haydn  
Till Eulenspiegel's Merry Pranks.... Strauss  
Piano Concerto No. 2.... Brahms

Clifford Curzon and George Szell joined forces in this concert to present a high-flown, if essentially opaque performance of the Brahms Piano Concerto No. 2. Mr. Curzon's playing was romantically grandiose, and surely no pianist has ever worked harder for the "big line" of this work. But for all of its sprawling length, the concerto is a tightly organized structural tour de force, and if its length is not to defeat it, this factor must

emerge first and foremost. In the Szell-Curzon performance it did not. There was a tendency to allow the rhythmic profile to sag and blur, and the solo part, at its best scarcely a model of textural clarity, was played with conspicuous disregard for inner linear elements.

Mr. Szell opened his program with a performance of the Berlioz Roman Carnival Overture in which the orchestra sounded uncommonly well to me. He subsequently led performances of the Haydn Symphony No. 88 and the Strauss Till Eulenspiegel that were quite as standard as the works themselves.

In the Sunday afternoon concert on Jan. 8, the Haydn symphony and the Brahms concerto, with Mr. Curzon as soloist, and Strauss's Till Eulenspiegel were repeated under Mr. Szell's direction.

—W. F.

## Manfred Symphony Heard in NBC Symphony Program

In his customary briefing of the broadcast audience, announcer Ben Grauer remarked on Arturo Toscanini's sense of timing and requested no applause between movements so that the radio listeners would hear all of Tchaikovsky's Manfred Symphony in the hour allotted to the NBC Symphony concert on Jan. 10. Everyone present obliged. Even at that the conductor had to rush things. The interpretation was a triumph of virtuosity, and so was the playing, but it was pretty pell-mell. There was no respite except in the lush schmaltzy moments when Mr. Toscanini's Latin proclivities were manifest. But the piece is a great big bore and one wonders at the conductor's continuing dedication to it. The Roman Carnival Overture of Berlioz, which opened this first program of Mr. Toscanini's current series, went like an ambulance on an emergency call. The orchestral sound was stunning, and it continued to be for the next fifty-odd minutes, but withal it had been more of a tiring interval than a satisfying one.

—J. L.

## Tullio Serafin Marks Fiftieth Anniversary

In the first half of a gala testimonial concert on Jan. 10 at Carnegie Hall, in honor of his fiftieth anniversary as a conductor, Tullio Serafin conducted a Sinfonia di Sannatini, as transcribed by Fausto Torrefranca; Samuel Barber's Essay; and Respighi's Pines of Rome. The orchestra was the Philharmonic-Symphony in all but name. The performances were first rate. Immediately after intermission Mr. Serafin conducted the Terzetto from Verdi's I Lombardi—the opera he led in his debut a half-century ago at Ferrara. Anne McKnight, Mario Del Monaco and Cesare Siepi were the soloists, with Michael Rosenker playing the solo violin part. In an address to the audience, Deems Taylor paid tribute to Mr. Serafin as "the singer's conductor" and reviewed his (Continued on page 242)



## NORMA HOLMES

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New York Herald Tribune, March, 1952

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## Recitals in New York

(Continued from page 230)

trolled, even in contrapuntally intricate passages and thunderous barrages of chords. Elegance and fine proportion characterized the whole performance. There are other, more introspective ways of approaching this imposing work, such as Rudolf Serkin's, but of its kind Miss Bachauer's interpretation could scarcely be surpassed.

She began the recital with a smooth but rather indifferent performance of the Bach-Tausig Toccata and Fugue in D minor. In the Couperin, Rameau, and Telemann pieces that followed her amazing dexterity and lightness of touch came to the fore. Of the six études from Chopin's Op. 25, perhaps the most magically played was the F major Etude, which was incredibly light and rapid throughout. But the A minor Etude was performed with magnificent bravura. Brahms's C major Intermezzo really should not be placed as Miss Bachauer raced it, but it sounded enchanting. She is a master of the instrument.

—R. S.

**Erna Berger, Soprano**  
Town Hall, Jan. 25, 3:00

Erna Berger opened a series of three consecutive Sunday afternoon recitals with an all-Schubert program. She included less familiar works, such as the *Didone*, and *Delphina*, but the major portion was devoted to established favorites. There is no need to expatiate on Miss Berger's mastery of the art of song. Although she was not in best form throughout this recital, her singing at all times revealed a technical control, finesse of style, and purity of tone that were the marks of a superlative artist.

Miss Berger was at her best in *La Pastorella*, *Suleika I and II*, and in *Der Hirt auf dem Felsen*. In works demanding a wider range of dramatic expression, such as *Die junge Nonne*, she evinced neither the power of tone nor range of dramatic expression necessary to make them convincing. Even *Die Forelle* was a bit glib. She seemed to be scaling everything down both in volume and intensity. But the phrasing of *Nacht und Träume* was as lovely as ever, and her singing of the *Totus in corde languet*, and *Der Hirt auf dem Felsen*, both with clarinet obbligato, had instrumental flexibility and liquid quality of tone. The sensitive accompanist was Bozi-

dar Kunc, and David Weber played the clarinet obbligatos beautifully.

—R. S.

**New Friends of Music**  
Town Hall, Jan. 25, 5:30

Jennie Tourel, appearing under auspices of the New Friends of Music, was sympathetically accompanied at the piano by George Reeves in an unusually interesting list that assembled Monteverdi's *Lamento di Arianna*, Mad Bess from *Orpheus Britannicus* by Purcell, two arias from cantatas by Domenico Scarlatti, and four Mozart songs. A chamber ensemble of Philharmonic-Symphony instrumentalists, conducted by the composer, then joined Miss Tourel in a performance of Paul Hindemith's *Die Junge Magd*.

An unfortunate mix-up over tickets delayed the recital a quarter of an hour while scores of exasperated subscribers awaited entry; this fiasco inevitably induced a certain tentativeness onstage. But Miss Tourel soon vouchsafed her characteristic command, and there could be no doubt at any point of her perfect taste. Except for a moment or two in Scarlatti's *Dire non voglio*, which makes great demands under any circumstances, her singing was beautifully sustained and nowhere fervid beyond the requisite restraint. The Hindemith cycle, which has been somewhat revised since its premiere three decades ago, did not easily give up its secret. But Miss Tourel sang it with more dedication than detachment, and imbued it thereby with more communicative beauty at the moment than it seemed, afterwards, to have had.

—J. L.

**Doda Conrad, Bass**  
Town Hall, Jan. 25

There are many singers with voices superior in beauty and quality to that of Doda Conrad, yet few can match him as an interpreter. He is a sound musician, a scholar, a linguist, and an artist to the core. In this recital he proved to be a master program builder as well. The main theme of the recital dealt with the infernal regions. Mr. Conrad opened with Charon's scene from Lully's *Alceste* and continued with Creon's entrance from Stravinsky's *Oedipus Rex*. Following Schumann's settings of nine Heine poems, Op. 24, came Francaix's *La Cantate de Méphisto*, for bass and

string quintet, the text based on Paul Valéry's *Mon Faust* and composed in 1952 for Mr. Conrad.

The cantata is in five sections. The music matches the text perfectly and is, by turns, suave, sardonic, satiric, nostalgic, and of a biting but debonair wit. It opens with a Waltz wherein Mephisto expresses surprise that no one recognizes him. Then, in 7/4 time, he muses on the confused state of the world and proclaims it "the Devil's own mess". In an Andantino cantabile he asks whether there is anyone who has not had some sort of relationship with him and answers that it is impossible. This section closes with a dramatic outcry, "I would still be an Angel if I had known how to stoop!" A Scherzo deals with affairs in his own bailiwick wherein each, thinking himself unique, finds that he is but one of a conglomerate like himself. The work closes with an apostrophe to the night—music of exceptional beauty and tranquility. It was so well received that Mr. Conrad graciously repeated it. He was ably assisted by Richard Adams and Daniel Majeske, violins; William Berman, viola; Paul Olefsky, cello; and Norman Irvine, contrabass.

After the intermission, Mr. Conrad offered another work along the same lines, different in character, and also written for him, Henri Sauguet's *Infernales* (1948), based on six poems by Max Jacob.

Two seldom heard arias by Schubert, *L'incanto degli occhi* and *Il modo di prender moglie*, plus the Eight Polish Songs of Poulenc rounded out a recital that was richly rewarding from many an angle. Felix Wolfes was the superb accompanist.

—R. K.

**Paul Loyonnet, Pianist**  
Town Hall, Jan. 26

After an absence of six years, Paul Loyonnet returned to the New York concert scene in the first of a series of three programs the French pianist is devoting to Beethoven. The four sonatas played on this occasion were in C minor, Op. 10, No. 1; D minor, Op. 31, No. 2; C major, Op. 53 (the "Waldstein"); and A flat major, Op. 110.

Mr. Loyonnet's approach was individual. Not always in the accepted Beethoven style, his conceptions were not without validity within the pianist's highly personal terms. The C minor sonata seemed least amenable to his manner, but there were striking ideas in the others. In the first movement of the D minor sonata, for example, the alternations of nervous,



Gina Bachauer

Erna Berger

rapid figures and fluent, singing recitatives were magnificently contrived. The pianist's interpretation of the Waldstein sonata was apparently conditioned by the idea of Dawn, by which name this sonata is known in France. Instead of brilliance, there was a shimmering, hazy quality best exemplified in the finale, which was a miracle of warmth and sentiment. If in the other sonatas there was sometimes more Loyonnet than Beethoven, in the A flat major sonata the balance was set beautifully aright. The artist communicated the anguish and determination of this profound score with a consummate mastery rarely encountered in the recital hall.

—A. B.

**Julian Olefsky, Violinist**  
Carnegie Hall, Jan. 27

Julian Olefsky, a young violinist of very substantial technical attainments, presented a program that centered around Bartók's First Sonata, and included Bach's Sonata No. 1 in G minor (unaccompanied); Mozart's Adagio in E major, K. 261; and items by Saint-Saëns, Scarlatti, and Wieniawski. The performer attacked these works with considerable skill, displaying nimble fingers, a dependable bow arm, and a clean tone invariably true to pitch. It was not until the final group of showpieces, however, that Mr. Olefsky seemed to warm up to his music. Although his playing of the larger works was not without taste and musical integrity, it was a bit bloodless, showing little sign of personal enthusiasm. But with Saint-Saëns' *Havanaise*, the violinist seemed to hit his stride. Here and in Scarlatti's *Bagatelle* and Wieniawski's *Scherzo-Tarantelle* he was able to summon genuine élan and much more color than he had applied previously. Wolfgang Rosé was his able accompanist.

—A. B.

**American Bach Society**  
Town Hall, Jan. 27

The first of two concerts by the American Bach Society presented only one work by the composer who gives this organization its name and, presumably, its inspiration. Instead, the musical accent was the French one of the early masters Louis and François Couperin and Jean Philippe Rameau. François Couperin's instrumental composition, an *Apothéose* composed to the memory of Lully, was far and away the high point of a thoroughly distinguished program. The work is actually one of a pair, the other being a similar work inspired by Corelli; it is also as surely a masterpiece as any comparable work by a better-known master. It contains grace of lyric inspiration, delicacy of harmony, and startlingly apt literary evocation. Its performance, in a revised version by Melville Smith, was both reverent and scholarly, and one sensed that the music was deeply felt.

Two solo cantatas, Bach's *Cantata No. 82*, *Ich habe genug*, and Rameau's *Aquilon* and *Orithie*, were performed by the bass-baritone Paul Matthen. Conscientious care was apparent in the singer's preparation, and both German and French diction were respectable enough, but one felt that the style of neither work had been deeply penetrated. A light-weight flute sonata by Telemann, attractively if a bit

(Continued on page 234)

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## Recitals in New York

(Continued from page 233)  
tentatively played by Emmanuel Mes-  
thene, and a group of pieces by Louis  
Couperin, nicely performed, were  
fetching music.

Besides Mr. Matthen and Mr. Mes-  
thene, the performers included Josef  
Marx, oboe; Arthur Weisberg, bas-  
soon; Jacques Margolies and Sherman  
Goldscheid, violins; Sydney Beck,  
viola; Maurice Bialkin, cello; and  
Melville Smith, harpsichordist.

—W. F.

### Ralph Kirkpatrick, Harpsichordist Town Hall, Jan. 28

Two instruments, identical in ap-  
pearance, graceful of line, and eye-  
appealing in their dark brown mahog-  
any and gold edging, stood on the  
stage for Ralph Kirkpatrick's recital.  
One was a harpsichord and the other  
a replica (built by John Challis) of  
an eighteenth-century piano. On the  
latter, Mr. Kirkpatrick played Haydn's



Ralph Kirkpatrick

A flat Sonata No. 46; on the former,  
Bach's Overture in the French Man-  
ner; Rameau's Suite in E minor,  
Sarabande, and Gavotte with Doubles;  
and Six Sonatas by Scarlatti.

In this recital Mr. Kirkpatrick re-  
vealed not only a profound scholarship  
and a complete mastery of both instru-  
ments, but a warm human understand-  
ing of the music performed as well.  
His harpsichord registrations were  
always appropriate and particularly  
colorful in the Rameau pieces. Since  
Rameau strewed ornaments through-  
out these works with prodigal pro-  
fusion, Mr. Kirkpatrick's playing of  
them was an object lesson, too, in their  
proper performance and integration.  
A quiet majestic dignity pervaded the  
whole of the Bach Overture for even  
the fast movements—the Gavottes,  
Bourrées, and Gigue—were taken at  
an unhurried pace that revealed their  
beauties in a new light and made the

clashing dissonances of the Gigue  
stand out with startling modernity.

Mr. Kirkpatrick's playing of the  
Haydn Sonata was a joy and a de-  
light. The slightly hollow resonance  
of the bass, the sweet singing quality  
of the middle register, and the twangy  
ping of the treble of the early piano,  
gave the Haydn a sparkle and a nos-  
talgic charm impossible to duplicate  
on our thicker-toned instruments. In  
the Adagio, the delicate texture of its  
timbre seemed to enhance the poign-  
ancy of the chromaticisms and allowed  
the trills to ring out with limpid  
clarity.

Domenico Scarlatti's music is as  
indigenous to the harpsichord as  
Chopin's is to the piano, and Mr.  
Kirkpatrick played it *con amore*. The  
sonatas chosen for this program were  
unfamiliar ones, paired as to key—  
two each in F minor (Longo 27, 281),  
A major (L. 238, 428), and C major  
(L. 324, 8)—and in a variety of  
moods. The last two were delivered  
with an astonishing virtuosity.

—R. K.

### ISCM Program Kaufmann Auditorium, Jan. 29

The first concert of the season un-  
der the auspices of the International  
Society for Contemporary Music of-  
fered Milton Babbitt's Composition  
for Four Instruments; Leonard Rosen-  
man's Theme and Elaborations, for  
piano, played by the composer; Bela  
Rozsa's Sonata for Violin and Piano;  
and Dika Newlin's Trio for Piano  
and Strings. The Babbitt work was  
played by Roberto di Dome Nica,  
flute; Irving Neidich, clarinet; Eu-  
gene A. Campione, violin; and Joseph  
Tekula, cello. Rozsa's sonata was  
played by Isidor Cohen, violin, and  
Pauline Lederer, piano. The com-  
poser; Robert Weidman, violin; and  
Carl Nuzzetti, cello, played the New-  
lin trio.

—N. P.

### Jerome Rappaport, Pianist Town Hall, Jan. 29

In his annual Town Hall recital,  
Jerome Rappaport displayed once  
again the excellent qualities that have  
delighted his audiences—technical ad-  
dress, assured musicianship and pleas-  
antly shaded tone. The pianist's pro-  
gram on this occasion included  
Haydn's Sonata in E minor; Beetho-  
ven's Sonata in A flat major, Op. 110;  
Hindemith's Sonata No. 2 (1936);  
and shorter works by Mozart, Bach,  
Bartok, and Robert Starer. Not par-  
ticularly inclined to emotional expan-

Lorin Maazel,  
conductor of the  
Gershwin Orches-  
tra, holds pre-  
concert confer-  
ence with Jeanne  
Sandbank, con-  
cert-mistress;  
Jesus Maria San-  
roma, pianist;  
Carelyn Long, so-  
prano; and Theo-  
dor Uppmann,  
baritone



### Gershwin Ensemble in New York Appearance

The group attraction entitled Ger-  
shwin Festival, already booked solidly  
through the season, made its only  
New York appearance on Feb. 2 at  
the Paramount Theatre in Stapleton,  
Staten Island. The ensemble includes  
an orchestra of 25, conducted by  
Lorin Maazel, and three soloists—  
Jesus Maria Sanroma, pianist; Caro-  
lyn Long, soprano; and Theodor Up-  
pman, baritone.

The format, I understand, will be  
changed to the extent of excising the  
Cuban Overture and a so-called Ger-  
shwin Fantasy. These were the weak-  
est parts of an otherwise "sure-fire"  
program. Mr. Sanroma played the  
Concerto in F and the Rhapsody in  
Blue with his familiar mastery. Mr.

Uppman and Miss Long sang selec-  
tions from the opera Porgy and Bess  
and from the better-known musical  
comedies of Gershwin with the re-  
quisite style and ample technique. The  
ensemble itself could stand a good  
deal more rehearsal, but Mr. Maazel  
certainly makes the most of their  
talents. A word should be said for  
Albert Pollick, the percussionist,  
whose wizardry did much to effect  
whatever contemporaneity there was.  
Jeanne Sandbank, concertmistress,  
also did a commendable job of keep-  
ing the orchestra on its toes. Peter  
Bodge reduced the original scores for  
this tour; withal he did not sacrifice  
efficacy to economy.

—J. L.

### Kenneth Amada, Pianist Town Hall, Jan. 30

Kenneth Amada, in his second  
Town Hall recital in a little over a  
year, again revealed that he is a  
serious and promising young pianist.  
Haydn's Sonata in D was deftly  
played and meaningful in its stylistic  
comprehension. Mr. Amada's tech-  
nique was equal to the Schumann  
Etudes Symphoniques, even though  
some of these lacked the requisite  
romantic tinge. Most effective were  
the third and ninth études, where Mr.  
Amada's fine singing tone came to the  
fore. The pianist's happiest choice of  
the evening, however, was the Chopin  
Andante Spianato and Grand Polo-  
naise. The youthful zest and the ro-  
mantic ardor with which he invested  
this somewhat faded flowering of the  
young Chopin's genius bordered on  
the magical. He brought a wealth of  
nuance to bear upon the pearly cas-  
cades that ripple up and down the  
treble of the piano in the Polonaise, so  
that they never degenerated into mean-  
ingless scales. The Bach-Liszt Pre-  
lude and Fugue in A minor and the  
Ravel Sonatine were the other major  
items in the program.

—R. K.

### Composers Forum McMillin Theatre, Jan. 31

Leonard Rosenman and Milton  
Babbitt furnished the music for this  
session of the Composers Forum. Mr.  
Rosenman was the pianist for his own  
works—Theme and Elaborations, for  
piano; Three Songs (sung by Har-  
riet Franklin); and the Andante from  
his Violin Concerto (played by Isa-  
dore Cohen). Mr. Babbitt's Composi-  
tion for Viola and Piano was per-  
formed by Abram Loft and Alvin  
Bauman; his songs were sung by  
Bethany Beardslee (with Jacques  
Monod at the piano), and his Com-  
(Continued on page 235)

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# Recitals in New York

(Continued from page 234)

position for Four Instruments was played by Irving Neidich, clarinetist; Robert Di Domenico, flutist; Eugene Campione, violinist; and Joseph Tekula, cellist. Mr. Monod conducted the final work.

—N. P.

## Josef Marais and Miranda Town Hall, Jan. 31

An audience that overflowed to the stage gathered in Town Hall to hear the third recital given there by Josef Marais and his wife, Miranda. The balladeers sang their own arrangements of folksongs from France, Scotland, Ireland, the United States, and the South African veld. Mr. Marais played the guitar accompaniments and commented on several of the songs they sang. He also figured as composer in a setting of words from Oscar Wilde's *The Happy Prince*.

—N. P.

## Erna Berger, Soprano Town Hall, Feb. 1, 3:00

Miss Berger was in high spirits at this second in her series of three recitals. The program was devoted to Mozart and Strauss. Not only was Miss Berger in better vocal condition than at her opening recital, but she had chosen her program with more care for variety of mood and style. She began with the difficult aria, *Schon lacht der holde Frühling*, which Mozart composed for Josefa Hofer, to be interpolated in a German performance of Paisiello's *Il Barbiere di Siviglia*. Miss Berger's performance of it was an imposing demonstration of her technical prowess and refinement of style. The charming little *Ridente la calma*, which followed, was felicitously sung, as was the delightful *Dans un bois solitaire*. Another highlight of the program was her interpretation of the aria, *L'amor, sarò costante*, from *Il rè pastore*, which Miss Berger sang in German.

The Strauss *Lieder* were excellently chosen. We seldom hear the *Jung Hexenlied*, *Schlechtes Wetter*, and *Schlagende Herzen*. And Miss Berger sang the more familiar songs *Die Nacht* and *Wiegenlied* equally well. She ended her program with a well-nigh impeccable performance of the motet *Exsultate, Jubilate*. Bozidar Kunc's accompaniments were again sensitive, but full of technical slips.

—R. S.

## New Friends of Music Town Hall, Feb. 1, 5:30

The first New York performance of André Jolivet's String Quartet No. 1 and performances of unfamiliar works by Vitali, Alessandro Scarlatti, and Tartini lent unusual interest to this New Friends of Music program by the New Music String Quartet. The most striking element in the Jolivet quartet at first acquaintance was its highly dissonant but ingenious and inventive harmonic texture. The composer not only builds up great masses of superimposed intervals in static passages but he constantly enriches and thickens the texture as the work moves along. His free rhythms and use of dissonant counterpoint reveal the influence of Bartok; the sonorous scheme and some of the figurations reveal the spirit of Debussy; but this work has a flavor and a style of its own. What one misses is the identity of the four voices and any clear scheme of development. All three movements of this quartet are turgid, top-heavy, and motionless, despite the ingenuity of the metric patterns. There is far too much double-stopping, and the music fails to move forward. Jolivet seems to be thinking vertically rather than horizontally.

The New Music Quartet played the Jolivet work with a feeling for its style as well as with technical brilliance. The old Italian embryo quartets, as one might call them, were beautiful, and they were simply and eloquently performed. Mozart's Quartet in D minor, K. 421, completed the program.

—R. S.

## Luis Galve, Pianist Town Hall, Feb. 1 (Debut)

It was difficult to assess Luis Galve's attributes as a pianist because his program was a rather piecemeal affair. It was devoted mainly to medium-size pieces such as Mozart's Sonata in F major, K. 280; Brahms's Rhapsody in B minor, Op. 79; and Scriabin's Sonata-Fantasy in G minor, Op. 19, and included items by Scarlatti, Grieg, Falla, and Albéniz, among others. On the basis of this program, though, it seemed fairly certain that the Spanish pianist possessed a comprehensive technique. His articulation was jewel-like in its precision, even in prestissimo passages, and he was able to summon plenty of power without resorting to per-



Bruno of Hollywood

Josef Marais and Miranda

cussiveness. It seemed, however, that Mr. Galve's apparent preference for short pieces was determined by an inability to sustain longer ones. The line was often apt to sag, the pianist dwelling rather obsessively on the slow, sentimental episodes. The Brahms rhapsody, for instance, was stretched almost completely out of shape, and a nocturne by Grieg was an egregious example of the overdrawn sigh.

—A. B.

## OTHER CONCERTS

MARCELLA AYER, soprano; Town Hall, Jan. 6.  
JOSEPHINE KLUTTS, soprano; Carl Fischer Hall, Jan. 11.  
WILNETTE MAYERS, soprano; Town Hall, Jan. 17.  
ADELE MARCUS, pianist; Carl Fischer Hall, Jan. 18.  
MIKULAS GROSZ, violinist; Carnegie Recital Hall, Jan. 24.

GOLDEN HILL CHORUS, George Mead, director; Town Hall, Jan. 24.  
JEAN DECKER, soprano, and STUART NICKOLDS, tenor; Carnegie Recital Hall, Jan. 25.  
ARTHUR DOUGLAS, baritone; Carnegie Recital Hall, Jan. 25.

## Brooklyn Symphony Enters Its Third Season

The Brooklyn Community Symphony, under the baton of Milton Katims, was heard in the first program of its third season in October on the day designated as Brooklyn Symphony Day. In subsequent concerts the podium was shared by Sterling Hunkins and Morton Gould during the absence of Mr. Katims, who will return in the spring to conduct the orchestra and the newly formed Brooklyn Community Chorus in a combined concert.

## Rosina Lhevinne Heard In West Coast Concerts

During the course of her trip to the West Coast, Rosina Lhevinne made appearances in San Francisco at the Century Club on Jan. 20 and at the Marines' Memorial Theatre the following evening as assisting artist with the San Francisco Quartet in Dvorak's Quintet, Op. 81. The pianist was also soloist with the Juilliard Quartet in Pasadena's Coleman Chamber Music Series on Jan. 18.

## Auditions Held For Grass Roots Opera

The performing company for Grass Roots Opera of the Extension Division of the University of North Carolina at Chapel Hill was selected through auditions held in New York on Feb. 9. Singers wishing to audition for solo roles, however, may still do so by submitting recordings at any time prior to June 1.



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Anna Russell, with Fred Waring at the piano, rehearses for one of her several appearances on Mr. Waring's television series

# New Music Reviews

By ROBERT SABIN

## Schönberg's Five Pieces Issued in Revised Version

In 1949, Arnold Schönberg revised the score of his Five Pieces for Orchestra (Fünf Orchesterstücke), Op. 16, reducing the instrumentation to the proportions of the normal-sized symphony orchestra. This new version is now issued by C. F. Peters Corporation. It will make the work accessible to many orchestras that might have hesitated to incur the trouble and expense of assembling the huge apparatus demanded by the original score, with its augmented winds and brasses.

The score is prefaced with a facsimile of Schönberg's autograph: "This new edition is dedicated to the memory of Henri Hinrichsen, a music publisher who was a grand seigneur." In September, 1950, Schönberg sent a striking photograph to Walter Hinrichsen, the son of Henri and the present proprietor of the Peters Edition. This is also included. It is a wonderful likeness of the composer, revealing both his intellectual power and extreme emotional sensitivity.

The Five Pieces for Orchestra are entitled Vorgefühle (Premonitions), Vergangenes (Yesteryears), Sommermorgen an einem See — Farben (Summer Morning by a Lake — Colors), Peripetie (Peripetia), and Das obligate Recitativ (translated in the Peters score as The Obligatory Recitative, but Obligate Recitative would be better). As the titles indicate these are poetic and very personal expressions. With all their challenges of idiom and complexity of structure, these pieces have an emotional intensity and beauty of sound that endear them to audiences. When Dimitri Mitropoulos conducted the original version with the New York Philharmonic-Symphony a season or two ago, it made a deep impression not only upon prepared listeners but others as well.

In this revised version Schönberg included metronome markings, numbered measures, and principal and secondary voice indications (explained in a note) to aid in economizing rehearsal time and assist conductors. He also made some minor changes in the orchestration, as he reduced the wind and brass complements. This practical edition of the score should encourage conductors to present the Five Pieces for Orchestra to their local publics. It is a wise choice to introduce the later Schönberg to people who know only the composer of Verklärte Nacht.

## Songs by Bellman In Choral Versions

Carl Michael Bellman (1740-1795), one of Sweden's best-loved artists, has been called the last of the troubadours. His verses and melodies have become veritable folk music. Sven Lekberg has harmonized five of Bellman's songs in settings for mixed

voices (SATB) a cappella, with a piano part for rehearsal purposes. They are issued by Galaxy Music Corporation. Mr. Lekberg has included the original Swedish texts and his own English versions of them.

The five songs in this series, which are published separately, are: Clock Is Ticking After Twelve; Laugh, My Friends and Children; I and My Loved One; Weep, Father Berg, and Play For Us; and Here Behold, Mark You Well. As Mr. Lekberg remarks in his prefatory note, "Bellman's art is conspicuous for combining both music and poetry in a single utterance." For this reason these arrangements should be sung in Swedish if possible. But they are entirely practicable in English. Some years ago, Hendrik Willem van Loon and Grace Castagnetta devoted a book to Bellman. He was a fascinating figure, and these new arrangements should call attention to his personality and music.

## A Cello Concerto By Harald Genzmer

Harald Genzmer is one of a large group of contemporary German composers who have grown up more or less under the influence of Hindemith, even though Hindemith left Germany twenty years ago. But they have developed styles of their own and experimented independently, and Genzmer's Concerto for Cello and Orchestra, composed in 1950, reveals an interesting musical personality. This concerto is not merely a showpiece for the cello but a carefully integrated composition in which the cello plays a leading role. The harmonic texture is freely dissonant but always tonally clear and logical. To the solo instrument Genzmer allots long, flowing melodic phrases that bind the elaborate accompaniment into a whole. The solo part contains a sonorous cadenza, with liberal use of double stopping, and several other passages over which cellists will persevere. The work is published in piano score by Schott (Associated Music Publishers), and orchestral material is available on rental.

## Castelnuovo-Tedesco Sets Poems by Christina Rossetti

Mario Castelnuovo-Tedesco has set four of Christina Rossetti's best-known lyrics for chorus of women's voices (SSA) with piano accompaniment. The poems are admirably suited to his purpose, with their brief phrases and regular meters. The first three poems are sad or reflective in mood: Sing No Sad Songs for Me; Uphill; and Remember Me. But the fourth, My Heart Is a Singing Bird, which finds its way into most anthologies, offers a contrasting burst of joyousness. These settings are published by Galaxy Music Corporation.

Also from Galaxy's new crop of choral music are Bainbridge Crist's setting for two-part chorus (SA) or unison with piano of Grandma's



Mario Castelnuovo-Tedesco

Dream, a verse by Maley Bainbridge Crist (1854-1950); and Lily Strickland's A-Sailin', O! for male chorus (TTBB) with piano, for which the composer has written the text. To its sacred catalogue Galaxy has added Channing Lefebvre's arrangement for male chorus (TTBB) with piano of Gustav Holst's Turn Back O Man; and Richard Kountz's Praise and Supplication, for mixed chorus (SATB) a cappella.

Katherine K. Davis' sacred solo for low voice, Bless the Lord, O My Soul, with piano or organ accompaniment, has been added to Galaxy's Songs for the Christian Science Service.

## Music for Children By List and Glover

George List has written a suite of eight pieces for piano called Music for Children. The pieces are graded as to difficulty in the index, and all of them are suitable either for Grade II or Grade III. Each has a colorful title, such as Blue Gray Fog, or The Discontented Cow, and the music is programmatic in content. They are a bit more sophisticated in harmony than most pieces of their kind. The suite is issued by Associated Music Publishers.

David Carr Glover, Jr. has composed a ballet for young pianists called Beauty and the Buckskins, with story content. It is published by Schroeder & Gunther. Each section has a program note to guide the player.

## Mozart's Magic Flute In Version for Schools

Berta Elsmith has "translated and adapted" Mozart's opera The Magic Flute into a song-play in three acts and an epilogue for college or high school use, with suggestions for an abridged and simplified version. This arrangement may be sung by either treble or mixed voices. The full-length version lasts about two hours. Miss Elsmith has included costume suggestions, a list of stage properties and other helpful information. This adaptation is published by C. C. Birchard.

## Spohr's Nonet Is Reissued

Spohr's Grand Nonetto, Op. 31, as the original title has it, for violin, viola, cello, double bass, flute, oboe,

clarinet, bassoon, and horn, has been reissued as No. 1924 in the Collection Litolf by C. F. Peters Corporation. The Nonet was long out of print and difficult or impossible to obtain. The Peters Edition now controls Litolf, and other works from that catalogue will be issued in the future.

## A Viola Sonata By Priaux Rainier

Priaux Rainier's Sonata for Viola and Piano combines to a remarkable degree contrapuntal tension, harmonic color, and rhythmic interest. The first two movements are both relatively brief, but tautly composed and full of contrast. The work opens with an Allegro, which the composer has marked Ricercare although it is free in style. The solo viola weaves a continuous contrapuntal line against which the piano plays a sumptuous series of chromatic chords and imitative phrases. In the slow movement the close contrapuntal relationship is continued, but the final Presto breaks away into a freer, more playful, and harmonic style. The work is issued by Schott (Associated Music Publishers).

## Fourth String Quartet By John Verrall Issued

The String Quartet No. 4 by John Verrall is more interesting as an intellectual exercise than it is as a musical expression. Throughout its five sections the dissonant clash of the voices, the contrasting metric patterns and figurations, the use of imitation in a complex texture, the dynamic changes all attract the eye and ear. But the thematic material is weak, and the composer does not seem to have a clear idea about the focus and line of development of the work.

The first movement opens with a dramatic effect, glissandos down from E flat in the first violin part and up from E flat in the viola part to an F flat unison with the second violin. But one searches in vain for a musical reason for this device or a working out of some special idea. The second movement has rhythmic propulsion and contrapuntal activity to recommend it. If the harmonic treatment and thematic profile of the Andante tranquillo were as interesting as its scoring, it would be more successful. The fourth movement, like the second, is precise and energetic but negative in musical content. In the fifth section of the work the composer sustains thematic tension better and weaves longer lines, but even this movement breaks down into musical fragments and side issues. The work is published by Oliver Ditson and available from Theodore Presser Co.

## Piano Teaching Material Elementary and Intermediate

ETTS, MAY L., editor: Piece Time, A Big Note Collection. (Heritage).  
HOLLANDER, ARTHUR: My Favorite Christmas Carols, in simple five finger positions. (Marks).  
KEVAN, G. ALEX: Train's a-Comin'; The Fox Hunt. For early grades. (Marks).  
KING, STANFORD: Stylings, Popular Pieces in the Modern Manner: Romance in Rhythm; Swingtime in Rio; This Night Alone; Jazz Polka; Singapore Serenade; Ferry in the Fog; Pocket Concerto. (Carl Fischer).  
LAMBERT, CECILY, editor: A Little Treasury Series: Sonatinas—Two; Classics—Three; Classics—Four. (Heritage).  
POST, RUTH, arranger: The Holiday Book. For the first year. (Heritage).  
PUPIL'S REPERTOIRE, THE. Part III. (Schmidt).  
RISHER, ADA P.: Thirty-five Studies for Finger Equality. (Schmidt).  
TORJUSSEN, TRYGVE: Pedal Studies. Books I and II. (Schmidt).  
VAN NORT, ISABEL: Stepping High; The Flower Fairy. (Marks).

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## Metropolitan Opera



Sedge Le Blanc

Victoria de los Angeles as Eva

(Continued from page 163)

In a role he has filled honorably many times before, he was vocally dependable and convincingly human, except when he tried to follow the explicit, but old-fashioned, stage directions Wagner specified for the first scene of Act III. Hans Hopf, suffering from a bad cold, shrewdly kept the volume of his tone down, so that the voice never sounded hoarse and he had enough reserve left to make the third act effective. Fritz Reiner conducted, and the cast also included Paul Schoeffler as Sachs, Richard Holm as David, and Herta Glaz as Magdalene.

—R. A. E.

### Fledermaus, Jan. 10

Virginia MacWatters made her Metropolitan Opera debut as Adele in this performance of Fledermaus. The role was entirely familiar to her, since she sang it with the Metropolitan's touring company last season. The cast included Regina Resnik, Mildred Miller, Brian Sullivan, and Charles Kullman. Tibor Kozma conducted.

—N. P.

### La Bohème, Jan. 12

The second performance in Italian of the new production of La Bohème found Victoria de los Angeles and Jan Peerce appearing for the first time this season as Mimì and Rodolfo respectively. The Spanish soprano's singing was virtually unblemished, but it would have been more compelling with a bit more coloration and warmth. Her characterization was always sweet and sometimes touching

without ever being wholly moving. In the company of Frank Guarrera, the Marcello; Clifford Harvuot, the Schaunard; and Jerome Hines, the Colline, Mr. Peerce seemed a bit mature for the part of Rodolfo, but he was in good voice and went through the motions of the part efficiently. Regina Resnik's Musetta was visually and histrionically, if not vocally, the finest achievement of the evening. The cast was completed by Lawrence Davidson, Paul Franke, Alessio De Paolis, and Algerd Brazis. Alberto Erede conducted.

—A. H.

### Così fan tutte, Jan. 13

When Mozart's *Così fan tutte* had its first performance of the season on Jan. 13, Alfred Lunt, who had staged the work for the Metropolitan's new production in English last season, was not present to light the candles and introduce the performance. But although Mr. Lunt was in England, the stamp of his training was still evident, and fortunately the cast was unchanged except for one singer. Roberta Peters replaced Patrice Munsel as Despina, taking the role for the first time at the Metropolitan. Eleanor Steber and Blanche Thebom were again heard as Fiordiligi and Dorabella; Richard Tucker and Frank Guarrera again took the roles of Ferrando and Guglielmo; and John Brownlee appeared once more as Don Alfonso. Fritz Stiedry, the conductor of the original production, was present to keep the musical aspect of the performance in the same framework. *Così fan tutte* is so elaborate and formalized a production that it is highly important that the cast should be kept intact if possible. Otherwise a rigorous training in the same style for the new singers would be necessary, if the performance were not to lose much of its grace and point.

Miss Peters acted and sang the role of Despina with pert charm. Like Miss Munsel, she treated the part too much in soubrette style to do full justice to Mozart's music, but she performed it brightly and effectively. There were a few changes in what might be called the choreography of the stage business, but in general she followed the pattern set in the original production very accurately. All of the artists tended to overstress the comedy this year, which may have been owing to the fact that Mr. Lunt was not present to tone them down. They kept the humor bubbling, and they were aided therein by Mr. Stie-

(Continued on page 239)



A scene from the Metropolitan Opera's production of *Così Fan Tutte*

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# Composers Corner

Five composers are appearing in the fifth season of the Institute of Contemporary American Music at the Julius Hartt Musical Foundation in Hartford, Conn. **Marc Blitzstein** and **Lazare Saminsky** were the guests at institute programs on Jan. 12 and Feb. 9, respectively. Invited to speak and participate in performances of their own compositions in the future are **Roy Harris**, on March 9; **Paul Creston**, on April 6; and **Morton Gould**, on April 27. . . . The League of Composers presented **Henry Cowell** as commentator and performer in a program of his own works in the second of the league's children's concerts on Jan. 19 at the Allen-Stevenson School. . . . Lectures with music illustrations commemorating the fifteenth anniversary of the death of **Karol Szymanowski** were given by Felix R. Labunski on Dec. 30 at the Kosciuszko Foundation House and on Jan. 4 at the New York Public Library.

Works by **Tom Scott**, **Marion S. Board**, **Irene Smith**, **Harry Josephson**, **Robert Bloch**, **Earl Zinders**, **Fred**

**Kaz, Donald Jenni, Harold E. Manley, Harry Bartlett**, and **Joseph Ranzini** were heard in the Young Chicago Composers Program, presented under the auspices of the International Society for Contemporary Music on Jan. 27. Ranzini's Suite for Accordion and String Orchestra was given its first performance on Nov. 30 by the Community Symphony in Chicago. . . . **Leo Sowerby's** cantata, *Christ Reborn*, was heard for the first time in that city on Dec. 9 in a performance at St. James Church under the direction of the composer.

The Erie Philharmonic, conducted by Fritz Mahler, presented the first American performance of the late **Fartein Valen's** Violin Concerto on Jan. 13. Camilla Wicks, who has played and recorded the concerto abroad, was the soloist. . . . On Feb. 17 a new work for male voices and orchestra by **Hall Johnson**, *Spiritual Moods*, was performed for the first time in this country by the Jubilee Singers with the Cincinnati Symphony under Thor Johnson. . . . The first

performance of **Noah Klauss's** *Apogee* (1951) was given on Oct. 14 by the Harrisburg Symphony, of which the composer is assistant conductor. . . . **Weldon Hart's** *Symphony No. 1* was heard in Pittsburgh in the local orchestra's Dec. 19 concert, conducted by Vladimir Bakaleinikoff. . . . Thomas Schippers led the Philadelphia Orchestra in the first concert performance of **Gian-Carlo Menotti's** *The Consul* on Jan. 14.

The world premiere of **Vittorio Gnegchi's** opera *Judith* took place on Dec. 16 at the Festspielhaus in Salzburg. The concert performance was given in Italian by the Salzburger Liedertafel. . . . Composers **Erwin Weiss** and **Kurt Lerperger** were among the recipients this year of the annual prizes for the promotion of art, music, and literature awarded to promising young artists by the City of Vienna. . . . Last December state prizes were awarded Austrian composers **Hans Erich Apostel**, for his *Variationen über ein Thema von Haydn*; **Max**

**Haeger**, for his *Symphony in B flat minor*; **Ernst Tittel**, for his *Polyhymnia*; **Karl Ettli**, for his *Barlach-Kantate*; **Erich Romanovsky**, for his mass *Lumen cordium*; and **Karl Schiske**, for his oratorio *Vom Tode*.

A special concert of works by **Mary Howe** was presented by the National Symphony under Howard Mitchell on Dec. 21, with guest artists Katharine Hansel, soprano, and Celius Dougherty and Vincenz Ruzicka, duo-pianists. A complete program of Miss Howe's songs and choral works will be given in Town Hall on Feb. 24 under the supervision of Arthur Judson. Miss Hansel will again be soloist, and the Howard University Choir will be directed by Warner Lawson. . . . **Isadore Freed's** *Concertante for Brass Choir* was directed by Modeste Alloo in its premiere performance at the University of Miami on Jan. 12. . . . The first New York performance of **Charlotte Garden's** cantata *Songs of Amos* was given on Feb. 15 at Central Synagogue.

## Composition Contests

A \$50 prize choral composition contest has been announced by the New York Chapter of the Eastman School of Music Alumni Association. Works submitted must be scored for four-part mixed chorus and must be of no more than six minutes duration. The winning work will be published by Carl Fischer, Inc., and will be performed in the American Music Festival in 1954. The deadline for manuscripts is June 1. Full information may be obtained by writing Darrell Peter, Eastman Alumni Association, 64 East 34th Street, New York 16, N. Y.

A total of \$500 in prizes is being offered in the 1952-53 Young Composers Contest of the National Federation of Music Clubs for two works in the following classifications: a combination of three to nine and a combination of ten to thirty orchestral instruments, of which the piano may be one in each case. The competition is open to composers between the ages of sixteen and 25, and the closing date for the receipt of entries is March 25. Official entry blanks are obtainable from Halsey Stevens at the University of Southern California, Los Angeles 7, or from Mrs. Florida S. Cox, 207 River St., Belton, Calif.

The Department of Defense has announced an Armed Forces March Competition, with \$4,000 in cash awards for the service man or woman whose march compositions are adjudged best in the four contests to be conducted by the Army, Navy, Marine Corps, and Air Force. Closing dates, entry forms, and other details will be made known by the several services or by the Department of the Army.

Radio station WIPR of the Department of Education of Puerto Rico is sponsoring a composition contest in which prizes totaling \$2,000 will be awarded for a chamber work for three or more instruments, for a sonata for one or two instruments, and for an art-song cycle. Eligible to participate are all composers born in Puerto Rico or resident in Puerto Rico for the past five years. The deadline is March 31.

Signa Alpha Iota's second national American Music Awards competition for a choral work and a vocal solo closes on March 1. Officials have announced plans for the performance of winning works at the SAI Golden Anniversary Chicago Convention in August. Inquiries should be addressed to Rose Marie Grentzer, Oberlin Conservatory of Music, Oberlin, Ohio.

### First Performances in New York Concerts

#### Orchestra Works

Hindemith, Paul: Concerto for Horn and Orchestra (Little Orchestra Society, Jan. 26).  
Honegger, Arthur: *La Danse des morts*, for narrator, baritone, soprano, contralto, chorus, and orchestra (Boston Symphony, Jan. 17).  
Jacobi Frederick: *Ballade Concertante*, for piano and orchestra (Little Orchestra Society, Jan. 5).  
Jolivet, André: Concerto for Piano and Orchestra (National Orchestral Association, Jan. 5).  
Kleinsinger, George: *Street Corner Concerto*, for harmonica and orchestra (New York Philharmonic-Symphony, Jan. 17).  
Nabokov, Nicolas: *La Vita Nuova—Concerto for Soprano, Tenor, and Orchestra on Three Excerpts from Dante* (Boston Symphony, Jan. 14).  
Toch, Ernst: *Symphony No. 2* (Boston Symphony, Jan. 14).

#### Chamber Music

Diemente, Edward: *Jubilee for Two Pianos; Trio for Strings* (Composers Forum, Jan. 10).  
François, Jean: *La Cantate de Méphisto*, for bass and string quintet (Doda Conrad, Jan. 25).  
Haieff, A'lexei: *Three Bagatelles*, for harpsichord or instrumental duet (Harpsichord Quartet, Jan. 15).  
Jolivet, André: *Quartet No. 1* (New Friends of Music, Jan. 25).

Lockwood, Norman: *Six Serenades for String Quartet* (Bennington Composers Concert, Jan. 13).  
Martin, Frank: *Quatre Sonnets à Cassandre tirés des Amours de Ronsard*, for mezzo-soprano, flute, viola, and cello (Nell Rankin, Jan. 11).  
Rochberg, George: *String Quartet* (Composers Forum, Jan. 10).  
Townsend, Douglas: *Canzona*, for flute, viola, and bassoon (Bennington Composers Concert, Jan. 13).  
Wisoff, Gerald: *Trio*, for violin, cello, and piano (Bennington Composers Concert, Jan. 13).  
Mendelssohn, Felix: *Sonata in F*, for violin and piano (Yehudi Menuhin, Jan. 21).

#### Guitar Music

Tansman, Alexander: *Cavatina* (Andres Segovia, Jan. 17).

#### Piano Music

Bentzen, Niels Viggo: *Traesnit* (Jacques Abram, Jan. 14).  
Haines, Edmund: *Second Piano Sonata* (Bennington Composers Concert, Jan. 13).  
Orthel, Leon: *Epigrammen* (Jacques Abram, Jan. 14).

#### Songs

Krenek, Ernst: *Two Sacred Songs—The Light Is Sweet and 104 Psalm* (New Friends of Music, Jan. 4).  
Uhler, Alfred: *Two Songs to Poems by William Blake—Mad Song and The Tiger* (Marcella Ayer, Jan. 6).

## Music of the Ballet

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A la Francaix	<b>Jean Francaix</b> Serenade, for chamber orchestra
Concertino	Concertino, for piano & orchestra
Four Temperaments	<b>Paul Hindemith</b> Theme & 4 Variations, for piano & string orchestra
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# Metropolitan Opera



George London as Don Giovanni

Not to be outdone in the vocal department, Jan Peerce, as Don Ottavio, contributed some of the best singing of the season both in his solos and in ensemble numbers. Margaret Harshaw, the Donna Anna, and Brenda Lewis, the Donna Elvira, both laboring against colds, managed brilliantly to sing over them and begged no quarter from their opposite numbers in the male contingent. They both proved valuable acquisitions for the new cast as did Genevieve Warner who was a charming Zerlina. Erich Kunz's Leporello proved the perfect foil for Mr. London's Don, and his performance was one of the best of the evening. Lorenzo Alvaro, always reliable in important character parts like Masetto, was no less so on this occasion. Norman Scott was one of the few Commendatores I ever have seen who actually could hold the rigidity of the statue.

Max Rudolf, one of the assistant managers of the house, took the baton for the first time this season and joined his colleagues in perfecting a memorable performance.

—R. E.

## La Gioconda, Jan. 16

At the season's fourth performance of Ponchielli's *La Gioconda*, Nicola Moscona made his first appearance of the season in the role of Alvisio. The others in the cast were in familiar roles, with Zinka Milanov, as *La Gioconda*; Fedora Barbieri, as *Laura*; Jean Madeira, as *La Cieca*; Mario Del Monaco, as *Enzo*; Leonard Warren, as *Barnaba*; and in lesser roles, George Cehanovsky, Gabor Carrelli, Lawrence Davidson, Alessio de Paolis, Norman Scott, and Alger Brazis. Fausto Cleva conducted. The performance was given in flamboyant style, with little or no attention to dramatic refinement. But the cast contained some powerful, brilliant voices, and they were let out in good, old-fashioned, rafter-shaking fashion to the immense delight of the audience.

—R. S.

## Madama Butterfly, Jan. 17, 2:00

In this performance the familiar cast included Licia Albanese, as *Cio-Cio-San*; Frank Valentino, as *Sharpless*; Margaret Roggero, as *Suzuki*; Alessio de Paolis, as *Goro*; George Cehanovsky, as *Yamadori*; Osie Hawkins, as the *Uncle-Priest*; and Alger Brazis, as the *Imperial Commissary*. Eugene Conley, who sang the role of *Pinkerton*, was in exceptionally fine form. Miss Albanese could hardly be heard at the beginning of the opera, and it was only in the closing duet of the first act that she really got into her stride and began to sing with power and animation as well as beauty of tone. The whole performance was a leisurely paced one and just escaped being a dragging one by a shade. Fausto Cleva conducted.

—R. K.

## Così Fan Tutte, Jan. 17

In the season's second performance of *Così Fan Tutte*, Brian Sullivan filled the role of *Ferrando* for the first time at the Metropolitan under the most trying of circumstances, his father having died earlier in the day. For this reason, his general success with the part deserves special commendation. An extremely handsome *Ferrando*, Mr. Sullivan will doubtless find it possible to inject more spirit and variety into his singing and acting of the part in future performances.

Eleanor Steber, Blanche Thebom, Roberta Peters, John Brownlee, and Frank Guarrera all seemed to have made their characterizations somewhat broader than they were last season

(Continued on page 240)

(Continued from page 237)  
dry's prevailingly brisker tempos this year. He did not hasten such lovely episodes as the "zephyr" trio, but where it was appropriate he made the music dance along at a rapid pace. *Così fan tutte* proved even more of a hit than the Metropolitan had anticipated last year, and the enthusiasm of the audience at this performance boded well for its fortunes this season.

—R. S.

## Aida, Jan. 14

Hilde Zadek sang her first *Aida* in this second performance of the season, giving a brilliant performance. Miss Zadek coped easily with the most taxing demands of a difficult role, although there was some fuzziness of focus in her topmost register. She was especially successful in those sections calling for more restrained, more interpretative artistry. At less than full volume her voice was a joy, and she sustained its prettiness throughout. Fedora Barbieri, as *Amneris*, was entirely regal and splendid both vocally and dramatically. Mario Del Monaco was a generally disappointing *Radames*; his edgy tones would have been passing fair if he had not been so wooden in his characterization. The principals otherwise were as before. Fausto Cleva conducted with his usual authority.

—J. L.

## Don Giovanni, Jan. 15

The first Don of the new year—and the fifth of the season—was a touch and go affair with most of the principals new to their roles in this theatre, many of them unaccustomed to each other in this opera and the two principal female singers suffering from the respiratory infection that has been prevalent in the city. That such a combination of conditions led, not to a shambles, but to a really superior performance is one of those mysteries of the Metropolitan that make its productions an endless adventure.

The matter of first moment was, of course, George London's initial impersonation here of the Don. The most striking impression was visual for Mr. London certainly possesses one of the handsomest masculine figures on the operatic stage today. An audible gasp went up from the audience when he made his second entrance clad in the resplendent all-white costume with tights. But there was much more. Mr. London also is a knowing actor and a fine singer. He made the Don a credible, intelligent, aristocratic figure and sang his music with uncommon technical finesse. Mr. London's voice is not a notably big one, but he manipulates and colors it and makes it do his bidding with such virtuosity that sheer volume becomes immaterial.

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# Metropolitan Opera

(Continued from page 239)

when the production was new, and when Alfred Lunt, who conceived it, was still around to observe the proceedings, but the delights of his original staging have not yet been altogether obliterated. Fritz Stiedry again conducted.

—A. H.

**Tosca, Jan. 19**

Eugene Conley sang the part of Cavaradossi for the first time at the Metropolitan in the season's eighth performance of Tosca. This is the tenth role he has filled with the company. Licia Albanese was Tosca; Robert Weede was Scarpia, and Fausto Cleva conducted.

—N. P.

**Carmen, Jan. 20**

Fedora Barbieri's first Carmen at the Metropolitan, in this performance, turned out to be a rather tame affair. The singer was to be admired for her conscientiousness in staying within the framework of Tyrone Guthrie's staging, for her competent vocalizing of the music, and for the sizable tone and generally rich texture of her voice. Having to adjust herself to new stage directions and having to sing the role in French for the first time, as she did, Miss Barbieri handled herself with considerable poise. But she did not have the conviction she brings to a role such as Azucena, and while she often gave the music color there was neither brilliance nor line to her singing.

Another Metropolitan first in this presentation, George London's Escamillo fared better. He sang the Toreador Song more effortlessly than any baritone around here in recent years, and his last-act passages were beautifully expressive. The voice is, however, rather dark for the incisive French style. He made a very tall Toreador but a dashing one, and he acted with spirit.

The outstanding performance was Victoria de los Angeles' demurely passionate Micaela, intensely and movingly sung. Richard Tucker was in excellent vocal form and made an effective Don José. Lucine Amara, Margaret Roggero, Alessio De Paolis, George Cehanovsky, Clifford Harvuot, and Norman Scott were others in the cast. Kurt Adler conducted with vigor.

Before the performance, Mr. London stepped before the curtain asking the audience to rise and sing the National Anthem in honor of the presidential inauguration.

—R. A. E.

**Cavalleria and Pagliacci, Jan. 21**

In the season's first performance of Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci the casts were familiar with the exception of Mario del Monaco, who sang his first Canio at the Metropolitan. The tenor's characterization was believable, albeit a bit stiff dramatically. His Un tal gioco, credetemi, and No! Pagliaccio non son were stunningly delivered, and his Vesti la giubba was more than competent if a mite strident.

Delia Rigal as Nedda and Renato Capocchi as Silvio made an attractive pair of young lovers. Miss Rigal's acting was superb. From the second she was discovered on the caravan stage, proud and tall and conscious of her beauty, there was not one moment when she was not Nedda, no matter how far removed she was from the center of attention. She was, in addition, in excellent voice, aside from her rather tentative bird calls in the balatella. Leonard Warren's Tonio was, as always, utterly reliable. His rendition of the Prologue, in particular was masterful, and his acting was thoroughly stage-



Marcus Blechman

Astrid Varnay as the Marschallin

wise. Thomas Hayward was a pleasant Beppe.

The performance of the Mascagni opera, on the other hand, was on the routine side. Zinka Milanov's Santuzza and Kurt Baum's Turiddu were unexceptionable. The soprano provided some fleeting moments of vocal grandeur in her Voi lo sapete, o mamma, but for the most part neither singer was quite up to the level of past accomplishments. Frank Valentino was a dramatically good but bare-voiced Alfio, and it remained for Margaret Roggero as Lola and Thelma Votipka as Lucia to contribute the brightest bits. Alberto Erede conducted both operas with immense insight into the demands of the singers.

—A. B.

**Der Rosenkavalier, Jan. 22**

As the first appearance of the Strauss opera this season and with some new people in important roles, this performance induced an uncommonly wide assortment of reactions from public and press. One reviewer for a daily paper called it the worst performance he ever had seen. Another thought it one of the most memorable evenings of the season. I cannot go along with either view. The new people were Astrid Varnay, as the Marschallin, and Endre Koreh, who made his Metropolitan debut as Baron Ochs. Hilde Gueden was to have appeared for the first time as Sophie, but she was indisposed and her place was taken by Nadine Conner. Erich Kunz provided a new Faninal. Risé Stevens was the perennial Octavian.

Miss Varnay has the making of a fine Marschallin. She has the stage presence, the repose and the voice. She has not, as yet, the mellowness nor the Viennese gemütlichkeit of a Lotte Lehmann, but this may come. She made the mistake on this occasion of undersinging, both in solo and in ensemble. There were times when she should have given her fine voice more rein. Her first act was tentative, dramatically, and rather stiff, but in the third act she was commanding and at ease. Miss Varnay has made a laudable start. One does not, after all, become a great Marschallin over night!

Mr. Koreh's Baron was disappointing. He looked the part, and he sang most of his music well enough. But his acting wanted imagination and detail. Because of his lack of response, the nightmarish clowning of his colleagues in the last act completely misfired.

Miss Conner is, temperamentally, an ideal Sophie, just as she is an ideal Mimì. And she has the added advantage of a lovely voice of good size, which is insurance against the

tendency of the role to slide into the soubrette category. The Octavian of Miss Stevens is now, of course, a classic of our theatre and a fixed quantity from which the mezzo varies not at all from season to season. Suffice to say that it is as convincing as ever.

Mr. Kunz's Faninal was well developed and highly intelligible—a real contribution to the production. Another impressive contribution was Kurt Baum's tenor solo, which gave a decided lift to the sagging midsection of the first act. Fritz Reiner can be depended upon to deliver a resounding, animated performance from the orchestra, and this he did with typical dedication.

—R. E.

**Aida, Jan. 23, 1:00**

This performance of Aida, given for a student audience, marked the Metropolitan Opera debut of Herva Nelli, who sang the title role. It also presented Giulio Gari with his first opportunity to appear as Radames with the company and Renato Cellini with his first chance to conduct Aida at the Metropolitan. Jean Madeira, as Amneris, and Norman Scott, as Ramfis, sang their roles for the first time this season. Lucine Amara, Thomas Hayward, Frank Valentino, and Lubomir Vichogonov had been heard earlier in their respective parts.

—N. P.

(Continued on page 241)

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# Metropolitan Opera

(Continued from page 240)  
Cosi Fan Tutte, Jan. 23

In the season's third performance of Cosi Fan Tutte, Richard Tucker rejoined the cast as Ferrando. Others singing their accustomed roles were Eleanor Steber, Blanche Thebom, Roberta Peters, Frank Guarrera, and John Brownlee. Fritz Stiedry conducted.

—N. P.

Aida, Jan. 24, 2:00

Blanche Thebom, who replaced the indisposed Fedora Barbieri on short notice for this broadcast performance of Aida, contributed a gripping portrayal as Amneris that more or less overshadowed those of all the other principals except George London, who was magnificent as Amonasro. Zinka Milanov was not in top form vocally, and Mario Del Monaco got off to a bad start by singing the opening measures of Celeste Aida at least a half-tone flat. While his singing during the remainder of the afternoon was on pitch, it was never very subtle or sensitive. Jerome Hines was Ramfis, Lubomir Vichogonov was the King, Thomas Hayward the Messenger, and Lucine Amara the Priestess. Fausto Cleva conducted.

—A. H.

La Bohème, Jan. 24

Appearing in their roles for the first time this season were Licia Albanese, as Mimì; Brenda Lewis, as Musetta; Renato Capecchi, as Marcello; and George Cehanovsky, as Schaunard. The cast thus revised for the third Italian performance of Puccini's opera was gratefully homogeneous, vocally speaking, and with only one exception (Miss Albanese redirected a few scenes—notably in the first act) seemed very much at home in the Mankiewicz staging. (Miss Lewis had sung Musetta in an earlier English performance.)

The performance was musically and dramatically effective, the former virtue largely attributable to Alberto Erede's firm control of the orchestra. Miss Albanese made a touching, if sometimes heavy, Mimì and was ably supported by Eugene Conley. Miss Lewis' Musetta was occasionally touched with an unflattering coarseness but was otherwise carried off with flourish. Fine portrayals were also delivered by Mr. Capecchi and Mr. Cehanovsky. Mr. Moscona received a deserved ovation for his coat song. Appearing in their usual capacities were Lawrence Davidson, Paul Franke, Alessio De Paolis, and Algard Brazis.

—C. B.

Der Rosenkavalier, Jan. 26

At the season's second performance of Strauss's Der Rosenkavalier on

Jan. 26, Roberta Peters stepped in at short notice to replace Hilde Gueden, who was indisposed, in the role of Sophie. Miss Peters had never sung the role at the Metropolitan. The only stage rehearsal she had ever had in the part was one two years ago, when she was to understudy in it. She was notified on Friday, Jan. 23, that she was to sing on Monday, and had the opportunity to work only on Saturday with Fritz Reiner, the conductor, and Herbert Graf, the stage director. Yet her performance on Monday revealed no trace of insecurity. It was a demonstration of exceptional musicianship and courage.

Miss Peters had shown her musical mettle twice before at the Metropolitan under similar circumstances. On Nov. 17, 1950, she made her debut at the Metropolitan Opera with dramatic unexpectedness, replacing Nadine Conner as Zerlina in Mozart's Don Giovanni on 24 hours' notice. Miss Peters had not been scheduled to make her debut until later in the season, and in another role. At that time she was only twenty, but she sang with complete assurance and charm. Last season, she substituted at short notice for Genevieve Warner in the role of Gilda in Rigoletto.

There were two other substitutions in the Rosenkavalier cast at this performance. Lorenzo Alvary replaced Endre Koreh, as Ochs; and Anne Bollinger replaced Genevieve Warner, as the Milliner. The cast was otherwise the same as at the season's first performance of the opera on Jan. 22, with Astrid Varnay, as the Marschallin; Risé Stevens, as Octavian; and Erich Kunz, as Faninal.

—R. S.

La Gioconda, Jan. 28

Zinka Milanov, Fedora Barbieri, Jean Madeira, Mario Del Monaco, Leonard Warren, and Nicola Moscona were conducted by Fausto Cleva in La Gioconda, which was given for the fifth time this season.

—N. P.

Cosi Fan Tutte, Jan. 29

This performance marked the season's first appearance of Lorenzo Alvary as Don Alfonso. He was a properly urbane, bemused old gentleman of parts, and vocally quite satisfactory despite a touch of hoarseness in the lower half of the register. Otherwise the cast was the same as before, and uniformly excellent according to their familiar talents. Eleanor Steber's Fiordiligi is one of her notable achievements; Roberta Peters will be a perfect Despina when she sheds the ingénue touches that take an edge off her supposedly worldly-wise characterization. Brian Sullivan's Ferrando was excellent, but it is a wonder nothing went wrong; I did not see him glance at the pit a single time.

—J. L.



Brian Sullivan as Ferrando



Nicola Moscona as Alvisé

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# Orchestras in New York

(Continued from page 232)

fifty years in opera. The rest of the long program was largely given over to brief offerings by artists who have sung under Mr. Serafin; Salvatore Baccaloni, Gladys Swarthout, Delia Rigal, Ferruccio Tagliavini, Zinka Milanov, and Giovanni Martinelli. Pietro Cimara, George Trovillo, and Bozidar Kunz assisted at the piano.

The concert came to an end with a performance of the Liebestod from Tristan und Isolde, with Mr. Serafin conducting and Astrid Varnay as soloist. Lily Pons also was present but an attack of laryngitis precluded her singing. A reception at the Great Northern Hotel followed the concert. Wladimir Lubarsky was host.

—J. L.



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### Horowitz Marks Silver Jubilee With Philharmonic Appearance

New York Philharmonic-Symphony.  
George Szell, conductor. Vladimir  
Horowitz, pianist. Carnegie Hall,  
Jan. 12:

Symphony No. 4 in F minor  
..... Tchaikovsky  
Piano Concerto in B flat minor  
..... Tchaikovsky

Mr. Horowitz contributed his services for this Pension Fund benefit concert, playing the Tchaikovsky concerto 25 years almost to the minute after he had made his American debut with it. His performance was a phenomenal display of pianism, quite aside from any considerations of interpretative taste. It does no injustice to any of the parties concerned to infer that the occasion had the atmosphere of a bull fight. The audience, which included serried ranks of standees, responded to the soloist's conquest of the keyboard with more enthusiasm than I have ever witnessed. The deafening applause continued for fifteen minutes. And Mr. Horowitz deserved it every bit for his unbelievable show of technique. His performance was half again as loud and as fast as I remember it. The sheer velocity was fantastic. Mr. Szell kept the orchestra up to the soloist as best he could, but the evening belonged to Mr. Horowitz, and he swept ahead with driving energy to the last. In the preceding Fourth Symphony the conductor was, however, in complete command. The tempos tended to be a bit on the fast side all the way and especially in the pizzicato movement, as if the forces were warming up for the ensuing concerto, but Mr. Szell's interpretation was altogether in proportion and served to underline the most durable aspects of the work.

—J. L.

### Weber's Euryanthe Presented in Concert Form

Heralded as the first professional performance of a Weber opera in New York in 24 years, the composer's romantic opera Euryanthe was heard in a concert version, with Thomas Scherman conducting the Little Orchestra Society, the Westminster Choir, and five soloists, on Jan. 13 in Carnegie Hall. The title role was sung by Helen Laird, soprano; Adolar, by David Garen, tenor; Eglantine, by Irene Jordan, soprano; Lysiart, by Luis Pichardo, bass; and the King, by Kenneth Smith, bass.

For his plot, Weber drew upon the German version of a *trouvére* romance that Shakespeare also made use of in Cymbeline. It involves two pairs of lovers, one true and one misbegotten; it is perhaps silly in some of its workings-out but, in its outline, a natural for operatic setting. The three acts are each divided into two scenes, and each offers at least a dramatically logical and balanced development in the affairs of the protagonists and antagonists. The corresponding opportunities for constructing an equally well-proportioned musical format were fully realized by Weber with leitmotifs, melodic inversions, etc. It is not unreasonable to claim that Euryanthe is ancestral to Lohengrin—both use thematic devices as relating to persons or ideas and, in many details, bear a resemblance as to plot. I suspect that on the stage the weaknesses in the libretto of the former might become more readily apparent, but in its musical conception—remarkable for its persuasiveness and formal compactness (a virtue Wagner was rarely disposed to observe)—it is by no means inferior. Vocal honors for the evening went to Helen Laird and Irene Jordan. Miss Laird handled her role as Euryanthe with quiet assurance, striving for no spectacular effect, and sang with consistent clarity of tone. Her third act aria, *So bin ich nun verlassen*, which in this opera is the one most familiar to present-day audiences, was exquisitely delivered. Miss

Jordan's Eglantine was vocally more exciting, perhaps. The soprano won enthusiastic audience approval for her singing of one of the most magnificent display arias in German repertoire, *Bethörte! die an meine Liebe glaubt*. The three male soloists were of varying degrees of excellence. Luis Pichardo was a strong Lysiart, with a rich, darkly colored voice. David Garen's Adolar suffered from a certain expressive inflexibility and unevenness of tone. Kenneth Smith was on the whole adequate as the King.

Mr. Scherman is to be congratulated for presenting this work with such studied concern for nuance and coloristic detail. His interpretation of the score was highly imaginative and thoroughly tasteful, never departing from its stylistic framework.

—C. B.

### Boston Symphony Introduces Two Works

Boston Symphony. Charles Munch, conductor. Mary Henderson, soprano, and Herbert Handt, tenor. Carnegie Hall, Jan. 14:

Concerto Grosso, Op. 6, No. 4. Handel  
Printemps ..... Debussy  
La Vita Nuova ..... Nabokov  
(First New York performance)  
Symphony No. 2 ..... Tsch  
(First New York performance)

This rather too long concert by the Boston Symphony was an ambitious one, for Charles Munch gave accounts of two sizable new contemporary works, as well as one of the rare performances of Debussy's *Printemps*. The Debussy piece is a work of youthful precocity (written when the composer was twenty) which is more than faintly tinged with vulgarity; it is a jolly piece, however, and in its historical perspective even an interesting one.

Nicolas Nabokov's *La Vita Nuova*, a concerto for soprano, tenor and orchestra, is based on three excerpts from the Dante work of the same title. It is a work of large expressive intention which is, I should say, only partially realized. Nabokov has set the words of the English translation with a fine regard for their prosodic values; he has written an attractively curved, complex, if slightly awkward voice line; and he has also written a suitably expressive orchestral accompaniment. Yet, except for the conveniently touching music of the closing section, the work is seldom as moving as one suspects that it is going to be at any moment. This may be because the composer's opaque, even directionless harmonic style runs in competition with the shapely directness of the vocal writing, and it may be because there is too much slow music. If there are more basic reasons, they are difficult to assess. Mary Henderson and Herbert Handt were the excellent soloists.

(Continued on page 243)

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## Orchestras in New York

(Continued from page 242)

According to the composer's note, Ernst Toch's Symphony No. 2 takes its inspiration from the spirit of Albert Schweitzer. The symphony is simultaneously obscure and obvious—obscure because of its paucity of melodic interest and its murky harmonic style, obvious because of its all-too-familiar pass at the grand musical gesture. It mutters darkly, it howls its anguish, and it strikes pose after pose—all of them familiar and pretentious, and none of them (for this writer) quite believable.

—W. F.

### Società Corelli Brooklyn Academy of Music, Jan. 13

The Società Corelli, including a group of seventeen instrumentalists and a vocal soloist who perform without a conductor, presented a concert of early Italian music that offered, among other items, Monteverdi's Lamento do Arianna and a Vivaldi cantata for mezzo-soprano and strings. Luisa Ribacchi was the soloist.

—N. P.

### Grumiaux, Soloist With Philharmonic

New York Philharmonic-Symphony. George Szell conducting. Arthur Grumiaux, violinist. Carnegie Hall, Jan. 15:

Overture to A Midsummer Night's Dream ..... Mendelssohn  
Concerto for Violin and Orchestra, K. 216 ..... Mozart  
Tzigane ..... Ravel  
Symphony No. 2 ..... Sibelius

Arthur Grumiaux, young Belgian violinist, was the soloist for this program of the Philharmonic-Symphony. His performances of Mozart's Concerto No. 3, in G major, K. 216, and Ravel's Tzigane were lovely and highly personal. To be sure, a rich, darkish tone in the Mozart lent the work an arbitrary romantic aura; but the sound—a beautiful one—impeded neither rhythmic animation nor the precise and musicianly articulation of the notes themselves. The performance of the Ravel was a pleasure for its high color, easy musicality, and radiance as pure sound.

Mr. Szell opened with a bright, breathless reading of Mendelssohn's A Midsummer Night's Dream Overture—a work he nearly always plays as well as anyone who comes to mind. Sibelius' Symphony No. 2, which closed the program, was the irritating combination of confection, melodrama, and textural corpulence that it has always been. Mr. Szell and the musicians played it well, and they played it loud.

In the Sunday afternoon concert on Jan. 18, Mr. Szell repeated the Sibelius Second Symphony, and the Mozart G major Concerto, with Mr. Grumiaux as soloist. He added the Prelude to Wagner's Die Meistersinger.

—W. F.

### Haydn Work for Hurdy-Gurdy Given in Youth Concert

In the Philharmonic-Symphony's third Young People's Concert, conducted by Igor Buketoff on Jan. 17, a hurdy-gurdy was heard for the first time on the stage of Carnegie Hall in a program bearing the title Usual Uses of Unusual Instruments. Joseph de Angelis, the orchestra's personnel manager, was the organ-grinding soloist in Haydn's Concerto for Hurdy-Gurdy and Orchestra in G major, written originally for the composer's patron, King Ferdinand IV of Naples. Borrowed from the Fleisher collection in Philadelphia, the instrument used a special roll made by Domenick Brugnolotti of the BAB Organ Company, Brooklyn.

Other unusual instruments demon-



George Kleinsinger (left), whose Street Corner Concerto, for harmonica and orchestra, was given its New York premiere by the Philharmonic-Symphony with John Sebastian (right) as soloist

strated were the typewriter and revolver in Satie's Parade, the wind machine in Strauss's Don Quixote, the oboe d'amore in the same composer's Domestic Symphony, the alto flute in Ravel's Daphnis and Chloe Suite No. 2, and the harmonica in the first New York performance of George Kleinsinger's Street Corner Concerto.

—N. P.

### Honegger Work Introduced to New York

Boston Symphony. Charles Munch, conductor. Claudio Arrau, pianist; Gerard Souzay, baritone; Arnold Moss, narrator; Mariquita Moll, soprano; Betty Allen, contralto; Schola Cantorum of New York. Carnegie Hall, Jan. 17, 2:30:

Chorale Prelude and Chorale (Das alte Jahr vergangen ist) ..... Bach-Munch  
Piano Concerto No. 2 ..... Brahms  
Don Quichotte à Dulcinée ..... Ravel  
La Danse des morts ..... Honegger  
(First New York performance)

The Boston Symphony was right in suspecting that some of its paying customers would not take too well to the novelty it presented on this occasion when it placed the ever-popular Brahms concerto squarely in the center of the program. During the post-intermission portion of the concert, the patrons who like what they know and little else identified themselves unashamedly by stalking out of the hall without having given the Honegger work the courtesy of a complete hearing.

La Danse des morts, composed in 1938 and scored for narrator, baritone, soprano, and contralto soloists, chorus, and orchestra, employs a text by Paul Claudel, who is said to have found his inspiration for it in Holbein the Younger's series of woodcuts also known as The Dance of Death. Some of the words come from the Book of Ezekiel, while others are those of French folksongs (including Sur le pont d'Avignon), the tunes of which figure in the musical setting.

Although Honegger's technical mastery and dramatic instincts have enabled him to produce some spine-tingling effects (such as that induced by the juxtaposition of the traditional Dies Irae theme with the frenzied rhythms of a demoniac dance), the work as a whole seems merely pretentious and rhetorical. Most of its means of musical expression have been used to better effect in Le Roi David or Jeanne d'Arc au Bûcher. The entire company of performers is to be commended for the smooth performance accorded the intricate composition.

(Continued on page 245)

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# Books

## Elegant Opera Book By Olin Downes

TEN OPERATIC MASTERPIECES. By Olin Downes. New York: Broadcast Music, Inc.; G. Ricordi & Co.; Charles Scribner's Sons. 1952. \$10.

THIS is the handsome, spacious, untrammelled book about opera which every music critic intermittently dreams about writing provided he can find a publisher with enough money and enough confidence in the project to undertake it, and provided he himself ever finds the leisure to write it. Mr. Downes, after 46 years of daily journalism, has found both.

The nine-by-twelve volume deals with ten operatic master works, from Mozart to Prokofieff, each of which the author considers a prototype of a particular form and style and of a special historical significance. Admitting that the choice was a difficult one and that at least 25 other works clamored for admission, he settled upon an illustrious list about which one might quibble, but not quarrel. It includes *The Marriage of Figaro*, *Die Meistersinger*, *Aida*, *Carmen*, *The Tales of Hoffman*, *La Bohème*, *Tosca*, *Der Rosenkavalier*, *The Love for Three Oranges*, and *Wozzeck*.

One legitimately may ask: Why no Russian opera of the old school—Rimsky, Moussorgsky, Borodin, etc.—which are definitive of an important un-European nationalistic art in a way which the bit of Prokofieff fluff certainly is not? Why, in the light of individuality and historical significance, omit Debussy's *Pelléas et Mélisande*? Why represent Italian opera with two generically similar works by Puccini but only one by the century-spanning Verdi? Why *The Tales of Hoffman* at all when Fidele failed to make the grade?

But these questions are beside the point. The author had to make a choice, and he naturally selected those works which he personally considered most significant and for which he probably has a strong personal

affection. This, certainly, is an author's privilege.

Each opera is treated to an historical and musicological introduction followed by a step-by-step description of the action, with interspersed comment and generous musical samplings of important passages in large, easy to read piano reductions especially made by Leonard Marker. Sometimes major items such as Walther's Prize Song, the Toreador's Song and the like are reproduced complete, thus adding immeasurably to the value of the book for home pianists and singers. Consideration of each opera is full and unhurried and smacks not at all of the conventional opera synopsis, which usually telescopes story and description to the point where they are all but incomprehensible. The reader can feel that he really has savored the atmosphere, the movement and the musical mood, so far as the printed word will permit.

The book is decorated profusely with bold, stylized illustrations in bright colors by Alberto Sordini, and it is equipped with a listing of LP recordings of the ten operas, with calibrations and a corresponding "music selector" which can be placed on a record to ascertain the exact spot where a given passage will be heard.

—RONALD EVER

## Silver Anniversary Of a Remarkable Orchestra

ALTE UND NEUE MUSIK (25 Jahre Basler Kammerorchester). Zurich: Atlantis Verlag. 382 pages. 1952.

THIS book, while called a "Festschrift" in observance of the famous Basel Chamber Orchestra's 25th anniversary, recounts the complete and detailed history and past and present achievements of an outstanding, if unassuming, musical organization. Its contents are a vivid mirror of a rather unique development, of an artistic body that used the motto "L'art pour l'art" as a guide in all its undertakings and performances.

The BKO, as the orchestra is known throughout Switzerland and many European countries, served a twofold purpose: It attempted to of-



## CANADIAN WINNERS

Canadian Singers of Tomorrow contest winners and Community Concerts officials shown here are Margaret Keer and Constance Lambert, sopranos, with Ward French (seated), president; and Andre Bachand, president of Community Concerts in Mt. Royal, Quebec; John Newmark, accompanist; Jon Vickers, tenor; James Milligan, baritone; and Robert Ferguson, vice-president

Guy Borremans

fer long-forgotten and even never-performed music of old masters together with interesting works of the classical period. At the same time it reached out to works of living composers, many being commissioned for and given their first performances at Basel. Paul Sacher, pupil of Felix Weingartner and Karl Nef, founded the orchestra two years after graduating from the Gymnasium; he also formed the Chamber Choir (1928) and the Schola Cantorum Basiliensis (1933), the latter an institution devoted to old music. Being a champion of modern music at the same time and having achieved the highest artistic standards with his orchestra, he had little trouble awakening living composers' interest in the BKO.

There was tremendous interest also in the cultural mission of the orchestra on the part of the artistically high-minded Swiss; and Basel, a frontier city bordering on Germany and France, became the musical fortress of Central Europe. While great symphony orchestras achieved fame in much larger cities, Basel was the birthplace of this avant garde group which combined the old and new elements, the classical and the modern music so effectively.

In its record of the orchestra's achievements the book represents an important contribution to the musicology of our times. Walter Nef, Ina Lohr, Willi Schuh, and Willi Reich have contributed to the "preface" to the orchestra's history. Letters written by Hindemith, Stravinsky, Bartok, Honegger, Martin, Richard Strauss, Martinu, Krenek, and many others shed light on several of their works. The complete list of all programs, the names of guest artists, an index of all works performed, and similar statistical data should prove to be of valuable interest to orchestra leaders and students. Another unusual feature of the orchestra's activities is the collaboration between composers, interpreters, and audiences, maintained by meetings, leaflets, booklets, votes, etc., showing the "living medium" a musical institution can achieve under spirited leadership. Pictures and reproductions of scorepages and letters illustrate the book, whose unnamed editor must be congratulated on a splendid job. —R. B.

COMMAND VOICE. By Captain Richard W. Sharretts, USAR. Harrisburg: Military Service Publishing Company. 1951.

This booklet is the work of a vocalist who was instructor in voice and

command at a large training center in World War II. He has also given lectures and demonstrations in voice production at West Point. The booklet is systematically organized and illustrated with diagrams. —R. S.

## Otolaryngologist Writes On Vocal Problems

Irving Wilson Voorhees, formerly associate professor of Otolaryngology at the College of Physicians and Surgeons of Columbia University, is the author of a brochure entitled *So You Want To Be A Singer*. A guide to singers for many years, Mr. Voorhees explains how to avoid vocal strain and tells of various deleterious vocal habits that handicap the student. His brochure is designed to help those who have found their progress in singing unsatisfactory.

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# Orchestras in New York

(Continued from page 243)

Mr. Souza, who was making his first appearance as orchestral soloist in New York, provided splendid readings of the three wonderful songs that make up Ravel's *Don Quichotte à Dulcinée*. His vocal and interpretative flexibility contributed to a well-nigh perfect projection of their rapidly shifting moods. Credit is also due Mr. Munch and the orchestra for their subtle realization of the orchestral accompaniments.

The piano concerto was played in the grand style by Mr. Arrau, whose conception of it must be familiar to a large body of American concertgoers by now. Mr. Munch's orchestration of Bach's organ prelude is a model of taste and restraint. —A. H.

## Toscanini Conducts Martucci Concerto

An all-Martucci program had been threatened for the NBC Symphony concert on Jan. 17. Instead Arturo Toscanini offered only the B flat minor Piano Concerto, Op. 66, flanked by the Overtures to *Egmont* and *William Tell*. Mieczyslaw Horszowski was the soloist, and he participated with remarkable conviction if not with persuasion in the eclectic, overlong and thoroughly dated piece on which the conductor lavished his meticulous attentions. The work may justly be described in the words once so aptly applied to another: It is "Lisztomorphie in its sonorous virtuosity, Chopinoid in its chromatic lyricism, and Rachmaninovic in its chordal expansiveness." To which one might add that the Martucci is Brahmsian in its peregrinations and Wagnerian in its sententiousness. The Beethoven overture was nobly played. The Rossini might have been an anticlimax, but following the Martucci it came like a needle bath after a languid doze. —J. L.

## Philharmonic Chamber Ensemble Kaufmann Auditorium, Jan. 17

Ernst Krenek conducted the Philharmonic Chamber Ensemble in his *Symphonic Music for Nine Solo Instruments* in this program, which also held Prokofiev's Overture on Hebrew Themes, Poulenc's Sonata for Two Clarinets, Hindemith's *Kleine Kammermusik* (Quintet for Winds), and Rossini's Woodwind Quartet No. 5. —N. P.

## Young Artists Heard with Little Orchestra

Five young winners of the Music Education League's 1952 competitions were heard at Town Hall in a concert on Jan. 18 with the Little Orchestra Society, conducted by Thomas Scherman. All of the young performers manifested sound training, genuine musicality, and promising tempera-

ment. Among them were Arbie Ornstein and Agustin Anievas, pianists; Harry Wimmer, cellist; Eleanor Daniels, mezzo-soprano; and Gilda Muhlbauser, violinist. —W. F.

## Monteux Conducts Philadelphia Orchestra

Philadelphia Orchestra. Pierre Monteux conducting. Lorne Munroe, cellist. Samuel Lifschey, violinist. Carnegie Hall, Jan. 20:

Overture, King Stephen.... Beethoven  
Symphony No. 2..... D'Indy  
Don Quixote..... Strauss

This was a performance of *Don Quixote* to remember! The Strauss tone poem has always been a difficult, if not impossible, commodity to sell, but in this performance by Pierre Monteux and the Philadelphia Orchestra the trick seemed nearly to have been turned. This was almost exclusively due to Mr. Monteux's uncanny ability to clarify a complex texture; to organize, bind and consequently minimize formal diffusion; and to give shape to the long melodic phrase. The music no longer strove heavily-handedly for humor; it was humorous. It was also romantic rather than sentimental, and its variational procedure became the unifying formal element that Strauss had intended it to be. The performance was disciplined and articulate and, for a change, the work sounded that way too. A wonderful young cellist named Lorne Munroe read his solo part with great feeling and distinction, and Samuel Lifschey's solo viola was lovely indeed.

The program opened with a precise performance of Beethoven's rarely heard, greatly unloved King Stephen Overture. Mr. Monteux also led the orchestra through D'Indy's Symphony No. 2, a work which always seems to miss the top drawer by an indefinable hairbreadth. However, it demonstrated wonderfully (as if a demonstration were needed) the virtuosity and tone of the orchestra. —W. F.

## Golschmann Conducts Works New to Philharmonic

New York Philharmonic-Symphony, Vladimir Golschmann conducting. Edmund Kurtz, cellist. Carnegie Hall, Jan. 22:

Romeo and Juliet, Suite No. 2..... Prokofiev  
Concerto for Cello and Orchestra..... Hindemith  
Symphony No. 92, G major..... Haydn  
La Valse..... Ravel

There was much glitter in program material and orchestral sound as Vladimir Golschmann made the first of four guest appearances with the Philharmonic occasioned by the continued indisposition of Dimitri Mitropoulos. The first half of the program, containing works in their first

Edmund Kurtz and Vladimir Golschmann rehearse for their concert with the New York Philharmonic Symphony (Drawing by B. F. Dolbin)

performance by the orchestra, provided examples of two strikingly different musical idioms. The Prokofiev Suite of five sections from the ballet score is linearly propelling, delivering its impact through a leisurely unfolding of harmonic ideas with contrapuntal grace; the Hindemith Concerto derives its force through the vertical tension in its harmonic structure and the angularity of its development. Both, in their very separate ways, utilize the full resources of the orchestra, and in this respect Mr. Golschmann admirably fulfilled his assignment. Edmund Kurtz, whose association with Hindemith dates back to 1925 when he gave the premiere in Berlin of the composer's *Kammermusik No. 3*, was the soloist in the latter work and, though failing to sustain his initial energetic drive through the last movement (understandably), did full justice to the virtuosic and interpretative demands of the score. His realization of the distinctive lyricism in the second movement was richly poetic.

Following the intermission Mr. Golschmann led the orchestra in a none too refined but stylistically correct reading of Haydn's Oxford Symphony. Ravel's *La Valse*, concluding the program, was given a rousing performance which—fortunately for this work, I think—did not endeavor to make of it so much a pathological case-history, as is frequently done, as a musically analytical break-down of a formal idea.

The assisting artist in the Saturday evening and Sunday afternoon programs was Mischa Elman, who was heard to customary advantage in Tchaikovsky's D major Violin Concerto. Mr. Golschmann conducted the orchestra in its first performances of

the Interlude and Dance from Falla's *La Vida Breve* and replaced *La Valse* with the same composer's *Rapsodie Espagnole*. —C. B.

## NBC Symphony in Standard Program

One wonders why Arturo Toscanini does not work out programs more comfortably ensconced within his allotted weekly hour. The exigencies of broadcasting are realities, and split-second timing is important, but it is unfortunate that this becomes license for such dizzying dynamism as Mr. Toscanini has been producing lately. In his Jan. 24 concert in Carnegie Hall, Haydn's *Surprise Symphony* was really a surprise; the Menuetto was played as if it were a Presto and the final *Adagio di molto* was an *Allegro con fuoco*, to put it mildly. The ensuing performance of Mousorgsky's *Pictures at an Exhibition* went more as it should, and Ravel's luminous orchestration fairly glowed sometimes. But again, towards the climax, Mr. Toscanini exceeded the speed limits by more than the allowable few miles an hour. —J. L.

## Isaac Stern Appears With Little Orchestra

Little Orchestra Society. Thomas Scherman, conductor. Isaac Stern, violinist. Town Hall, Jan. 26:

Fantasia Upon One Note..... Purcell  
Concerto for Horn and Orchestra..... Hindemith  
(First New York performance)  
Concerto in C major for Violin..... Haydn  
Legenden, Book II..... Dvorak  
Violin Concerto No. 1..... Prokofiev

Isaac Stern was on hand in this con-

(Continued on page 246)

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## Orchestras in New York

(Continued from page 245)  
cert of Thomas Scherman's Little Orchestra Society to make a solo violin sound about as breathtaking as one could imagine it. He also understood the music with the intellectual ease and stylistic know-how of a master. Haydn's Concerto in C major, for example, came across as the loveliest of pure, restrained song, confined (as its composer intended it) within delicately balanced formal proportions. Mr. Stern played it as if he understood its tonal relationships and its formal contrasts quite as well as he understood its expressive content. Prokofiev's Concerto No. 1 was also heard as song; but its added dimensions of rhapsodic melos, color, and rhythmic dynamisms were communicated as I have never heard them. All in all, it sounded suspiciously like great violin playing.

The new work on this program was the first New York performance of Hindemith's Concerto for Horn and Orchestra. Tony Miranda, a member of Mr. Scherman's group, managed the difficulties of the solo part with extraordinary ease. The music is fluent and characteristic of its composer, but for whatever value such a bromide might have it did not seem to be top-drawer Hindemith.

Mr. Scherman and his orchestra were heard alone in Purcell's Fantasia Upon One Note, and in Dvorak's Legend, Op. 59, Book II. The various movements of the Dvorak are marked with modified allegrettos and andantes, and only one with allegro con moto. Mr. Scherman began them all at somewhere around the same tempo; later in a given movement he would seem to try to pull the music into some kind of cohesive rhythmic shape. The effect—one of monotony—was neither complimentary to these pleasant pieces nor stimulating to wakefulness.

—W. F.

### Corigliano Performs William Walton Concerto

New York Philharmonic-Symphony, Vladimir Golschmann conducting. John Corigliano, violinist. Carnegie Hall, Jan. 29:

Overture, Roman Carnival ..... Berlioz  
Violin Concerto ..... Walton  
Symphony No. 3 ..... Beethoven

John Corigliano, who joined the New York Philharmonic-Symphony in 1935, has played 25 different works in his yearly appearances as soloist

with the orchestra. This is a notable record, and it should inspire other violinists to enlarge their repertoires of concertos. Mr. Corigliano played the intricate solo part of the William Walton concerto so ably and expressively that one realized once again how lucky the orchestra is to have him as concertmaster. Mr. Golschmann's accompaniment was cautious, and the end of the work was somewhat scrambled. But the soloist carried off the performance with real brio. Walton's Violin Concerto is a pastiche, but it is enormously clever, especially in its harmonic treatment.

The concert began with a timid performance of the Roman Carnival Overture, and it ended with a pedestrian interpretation of Beethoven's Eroica. Only in the Funeral March did Mr. Golschmann capture something of the grandeur and intensity of the music.

—R. S.

### Franceschi Plays Mozart with Philharmonic

New York Philharmonic-Symphony. Vladimir Golschmann conducting. Vera Franceschi, pianist. Carnegie Hall, Jan. 31:

Roman Carnival Overture ..... Berlioz  
Piano Concerto in D minor, K. 466 ..... Mozart  
Symphony No. 4 ..... Brahms

A seeming policy of extreme conservatism in midseason program-making was continued with this program of the Philharmonic-Symphony. On this occasion the young pianist Vera Franceschi gave a modestly-scaled, pleasantly feminine, and elegantly polished performance of the Mozart Concerto in D minor, K. 466. Vladimir Golschmann, guest conductor, opened his program with an effective performance of the Berlioz Roman Carnival Overture; he closed it with a suave, if rather chilly, performance of the Brahms Fourth Symphony.

—W. F.

### NBC Symphony Plays Dvorak and Schumann

Arturo Toscanini was at his superb best for this broadcast concert by the NBC Symphony from Carnegie Hall on Jan. 31. It opened with a fervid but nowhere frenetic performance of Schumann's Overture to Manfred. In the little Passo à sei from William Tell, too, he tended to let the music move along leisurely. He set a tempo

Inez Bull holds the tribute given the descendants of Ole Bull by the governor of Pennsylvania



Newark News Photo

### Pennsylvania Honors Norwegian Violinist

HARRISBURG.—Inez Bull, soprano, was recently presented with a buckskin scroll by Governor John S. Fine of Pennsylvania in commemoration of the hundredth anniversary of the ill-fated Oleana Project in Potter County, Penna. The New Norway settlement, now known as Ole Bull State Park, was begun by the Norwegian violinist Ole Bull in 1852 when he brought 800 fellow countrymen to this state to found a colony in Oleana. The project was two years later

found to have been sold fraudulently, and the colonists moved westward.

Recently on tour in Europe, Miss Bull is the great-grand-niece of Ole Bull and the discoverer of the lost Ole Bull violin, a Maggini valued at \$25,000. Governor Fine, the Chamber of Commerce, and the Department of Forests and Waters have invited her to use the land on which Ole Bull failed one hundred years ago for an annual festival in the state park. The Bull Festival will be held for the first time in 1953 during Pennsylvania Week, with an orchestra and chorus of Pennsylvania high-school students, conducted by Miss Bull, taking part.

for the latter a good bit slower than he employed in his familiar recording of the charming trifle. The major work was the New World Symphony of Dvorak, and it went with relentless drive and thrust and bustle, just as the America of another day must have seemed to the visiting Czech. The often oversentimentalized slow movement was a model of restraint but most expressively molded. It should be noted that Mr. Toscanini at no point grasped the hand rails installed as a safeguard by NBC; he usually puts them to frequent use. To a weekly observer of the aging maestro this occasion was plainly the high point of the season thus far.

—J. L.

### Franceschi Repeats Mozart Concerto

New York Philharmonic-Symphony, Vladimir Golschmann, conducting.

Vera Franceschi, pianist. Carnegie Hall, Feb. 1, 2.30:

Symphony No. 4 ..... Brahms  
Piano Concerto, D minor ..... Mozart  
(K. 466) ..... Mozart  
Overture, Roman Carnival ..... Berlioz

This Sunday afternoon concert was a fine one all around. Miss Franceschi, Mr. Golschmann, and the members of the orchestra were in top form and gave a glowing performance of the Mozart concerto. Miss Franceschi played the Romanze with a lyricism that was inspiring in its warmth and beauty. The opening and closing movements were dramatic, fiery, and passionate. Even the Busoni cadenzas—brief improvisations—seemed to fit right into the work as though they belonged there, despite the fact that they are more Busoni than Mozart.

Mr. Golschmann emphasized the long flowing lines of the Brahms symphony in its corner movements and built them up to some stirring climaxes. There was depth and pathos, too, in his reading of the Andante moderato, and a fine balance between woodwind and strings.

The concert closed in a blaze of glory with the Roman Carnival Overture. The program on the previous evening was the same except that the Berlioz overture was the opening work and the Brahms symphony the closing one.

—R. K.

### League of Composers Elects New Chairman

Betty Randolph Bean, former vice-president and director of Boosey and Hawkes, has been elected chairman of the board of directors of the League of Composers. Mrs. Nicolai T. Berzowsky, the retiring chairman, will remain on the board.

### Temple Chorus Announces Winner of Bloch Award

Albert Harris, of Van Nuys, Calif., has been awarded the Ernest Bloch award for 1952 by the United Temple Chorus. Mr. Harris' prize-winning work, Song of Koheleth, for women's chorus, will be published by the Mercury Music Corporation and will be sung at the United Temple Chorus spring concert.

Nathalie

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# Martinu Opera Composed for Television Given First Performance by NBC-TV

By JAMES LYONS

OUR own tongue continues its welcome encroachment in the lyric theatre. The world premiere of *The Marriage*, a one-act opera in English by Bohuslav Martinu, which was given Feb. 7 by the NBC Television Opera Theatre, brought into the growing repertory a joyous little creation in the spirit of the old German Singspiel. It cannot be said that the work is cut to the most hallowed traditions of the operatic art, but surely it proved particularly well suited to the medium for which it was primarily tailored, even though, to labor the analogy, *The Marriage* is redolent of the belt in the back.

The libretto, for the most part agreeably colloquial to modern American ears and frequently uproarious, was the handiwork of the composer himself. Hence the marriage of text and music, no pun intended, was assured the most effective union. To fit his adaptation of the Gogol plot, Mr. Martinu has contrived a score which fairly bubbles with animation. There is nothing cerebral in it and nothing startlingly original, but it performs its function with precision and taste. Nowhere in the long list of popular one-act operas—excepting perhaps Pergolesi's *La Serva Padrona*, to which *The Marriage* is patently a throwback—does one find so facile an integration of rapid-fire dramatic action and sprightly musical support.

There are no set pieces, no arias, no ensemble numbers, and some will find this multiple defection egregious. I missed them myself, not out of fealty to custom but because they might have given *The Marriage* more shape and substance. Also there is no melodic line à la Puccini or Verdi; no tunes remain to haunt the auditor's impression. And yet *The Marriage* is essentially a lyric piece for all its employment of parlando. Moreover it manages to be vivacious and poignant at the same time, which is to say that it faithfully reflects the felicities of the Gogol drama.

Like the book of Leonard Bernstein's *Trouble in Tahiti*, an earlier NBC television success, Gogol's story is full of the verismo that seems to lend itself so well to this medium; video's mono-dimensional scope is quite sufficient unto the simple annals of *Everyman*. Gogol was the first realist among the major figures of Russian literature. He was also an accomplished social satirist. No one who knows his novel *Dead Souls*, for instance, can doubt that Gogol's subtle skepticism of bourgeois morality would be lost in the classical mold of grand opera. Only Mozart, in *Così fan tutte*, was able to impart this elusive literary quality with any efficacy, and even there it is lost in a shuffle of low comedy. Mr. Martinu did not have to worry about panoply, and the glory of his achievement lies in the minimal simplicity to which he

**THE MARRIAGE**  
Opera in one act by Bohuslav Martinu. Libretto in English by the composer based on Gogol's story. Presented by the NBC Television Opera Theatre, Feb. 7, 5:00.

**CAST**  
Bachelor.....Donald Gramm  
Girl.....Sonia Stollin  
Bachelor's Friend.....Michael Pollock  
Marriage Broker.....Winifred Heidt  
Suitors.....Andrew McKinley,  
Lloyd Harris, Robert Holland  
Duenna.....Ruth Kobart  
Servants.....Leon Lishner,  
Anne Pitoniak

**CREDITS**  
Producer.....Samuel Chotzinoff  
Music and Artistic Director.....  
Peter Herman Adler  
Associate Producer.....Charles Polachek  
Assistant Conductor.....Leo Mueller  
Television Director.....John Block  
Production Advisor.....Mikhail Rasumny  
Set Designer.....Otis Riggs  
Costumes.....Liz Gillelan  
Lighting.....Jack Fitzpatrick  
Audio Director.....George Voutsas  
Audio Engineer.....John Evans  
Technical Director.....Robert Hanna  
Video.....Frank Merklein  
Make-up.....Dick Smith

reduced the materials of the Gogol story. So that the entertainment quotient is not maintained at the expense of continuity or at the sacrifice of the underlying theme itself—which is of course the not original notion that marriage is not *The Answer* for everyone, and indeed not for anyone until he or she is emotionally ready for it.

The language, which came over wonderfully throughout, was that of the United States circa 1953, although there were no vagaries or vulgarities so often concomitant with colloquialism. The actual deportment of the characters was also that of today, but it was still manifest that *The Marriage* is a period piece and the costumes and general décors evoked the Russia of the 1840s.

As a whole Martinu's music is idiomatically eclectic but utilitarian in the best sense of the word. In texture it is transparent but not wanting in body, by turns whimsical and piquant and still at one with the singers. He has enlisted styles other than his own, from the eighteenth century to the twentieth, but always adroitly and to fine advantage.

The soloists were in splendid rapport with each other and with their respective assignments. Donald Gramm was convincingly cowardly and very human as the determined celibate. Sonia Stollin, who had sung in Alexandre Gretchaninoff's setting of the same Gogol play four seasons ago, was in good voice as the female lead and histrionically a scream. Michael Pollock, too, displayed unusual gifts as a comedian, and vocally he held his own. The lesser participants were uniformly satisfactory.

Producer Samuel Chotzinoff, director John Block and conductor Peter Herman Adler are all due thanks for

Sonia Stollin, Michael Pollock, and Donald Gramm were principals in the premiere of *The Marriage*



a production which augurs well for the future of televised opera, although one looks forward to less experimenting with verisimilitude in old-fashioned dress and more coming to grips with problems of our time as they are seen by contemporaries.

## Omnibus Offers Strauss Work on TV

An abridged version of *Die Fledermaus*, tailored especially for the occasion by John Gutman, was heard and seen on Feb. 1 over the CBS television network on the program entitled *Omnibus*, whose regular time was given over entirely to the work.

Eugene Ormandy conducted. Herbert Graf supervised the staging and Zachary Solov the choreography. The Garson Kanin-Howard Dietz English translation was employed. The cast included Lois Hunt, Brenda Lewis, Charles Kullman, Hugh Thompson, John Brownlee, Jarmila Novotna, Paul Franke, Thomas Hayward, Suzanne Ames, and Jack Mann.

The operetta was trimmed to approximately half its normal length. Most major excisions were in the arias, of which all but the first verse were cut throughout. Alistair Cooke, the *Omnibus* master of ceremonies, discussed the work and introduced the principals.

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New York Times, Oct. 12, 1952, Brahms Quartet—C minor, No. 1 (London Decca)

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VITTORIO GIANNINI'S new three-act opera, *The Taming of the Shrew*, received its first performances on Jan. 31 and Feb. 1 in Cincinnati's Music Hall. Not since the German Opera Company gave Wagner's Ring cycle in 1930 had there been so much operatic fuss in the old hall. From the standpoint of production it was strictly a local affair. The cast was made up of youthful residents or persons studying here who are members of the Cincinnati Music-Drama Guild, the opera was produced by the guild's director, Hubert Kockritz. The ninety-piece orchestra was the Cincinnati Symphony, with Thor Johnson, musical director, conducting the performance. Eva Parnell, of the Cincinnati Conservatory of Music drama department, staged the production. The clever sets were designed by Julian Bechtold and John Merten, and the attractive costumes by Dan Denton.

The premiere was of sufficient importance to attract members of the conducting staffs of the Metropolitan Opera and New York City Opera, as well as critics from New York, Louisville, and Toledo. The performance was recorded by the State Department's Voice of America for international broadcasts in the near future. Mr. Giannini, who has had operas produced in Munich and Hamburg, Germany, chose Cincinnati for the premiere of his opera "to encourage the Music-Drama Guild to go on with this sort of work".

The libretto was drawn by Dorothea Fee and the composer from the Shakespeare comedy, with added excerpts from *Romeo and Juliet* and the *Sonnets*. Even though not all the words of the text could be heard distinctly, probably because the singers had difficulty projecting their voices over the volume of the orchestra and into the large hall, no fault could be found with the libretto. This was most noticeable in the fast-moving action and singing during the first and third acts.

Giannini's score contains impressive and engaging music. It holds interest throughout by its admirable thematic development, which is of symphonic character and rich in orchestral coloring, and it has rewarding communicative power. I attended both performances and found that the second hearing stirred a desire to hear more of it. Here and there the music is reminiscent of Puccini, Richard Strauss, and Wagner, and it contains no striking modern innovations. Rather it

## Cincinnati Symphony and Opera Group Give World Premiere of Giannini Opera



Dorothy Short as Kate and Robert Kircher as Petruchio (standing right) headed the cast for the premiere production of *The Taming of the Shrew*

attracts because it is the warm expression of an expert craftsman, a deft orchestrator, a composer of faultless taste and discrimination.

The first scene of the second act was memorable, providing the highlight of the opera. The love duet between Bianca and Lucentio ending this scene is more impressive than similar endings in most of the operatic repertory. Patricia Forquer, soprano, as Bianca, accomplished the best singing in the performance. Her voice was operatic in caliber and beautiful in quality and her stage appearance highly winning. Her team work with Hal Dieffenwerth, tenor, as Lucentio, brought applause that was spontaneous and prolonged. Other principals who were admirable in their roles were Dorothy Short, soprano, as Kate; Robert Kircher, baritone, as Petruchio; Paul Ross, tenor, as Grumio; Eugene Hines, baritone, as Hortensio;

and Walter Eyer, a dramatically gifted bass, as Baptista. Earl Rice, Louis Linowitz, John Maldrem, Fred Wygal, Edgar Keenon, Ted Forte, and Edson Hoel completed the cast. Mr. Giannini received a prolonged ovation after each performance, the kind of applause that emanates from real enjoyment.

—MARY LEIGHTON

### Munch Introduces Toch Symphony

**Boston**  
CHARLES MUNCH, refreshed by three weeks of vacation, returned to the conductor's stand of the Boston Symphony, at Symphony Hall, for the concerts of Dec. 12 and 13. He brought with him, for first local performances, the Second

Symphony of Ernst Toch. This violent and extremely interesting score occupied middle place upon a program that was otherwise classical and soothing, and which began with Mozart's Serenade in B-flat for Thirteen Wind Instruments, K. 361, and ended with Schubert's Unfinished Symphony.

It surprised me that Toch, at the age of 64, should have written so contemporary a work. You would have expected from a younger man a symphony that reflects all too disturbingly the anxieties and the turbulence of our world today. Perhaps I am finding more in the music than Mr. Toch put there, for the score is dedicated to that exemplary and revered man of peace, Dr. Albert Schweitzer. A motto derived from Genesis stands on the title page: "I will not let thee go except thou bless me". Yet there is much, among the pages of stress and anger, of explosive outbursts, of brief repose that seems uneasy, that might startle the good doctor of Lambarene.

For all its wrath and dissonance, the Second Symphony is attractive. I think it has stature, and certainly it has great power. The dissonance is not that of the arid theoretician, but the passionate outburst of an artist with something upon his soul. The scoring is individual and clever, enormously varied. Quickly the music builds into a vast fabric for full orchestra, and as quickly thins to a few instruments, or even one. The concluding measures are for tympani alone, pounded as hard as possible. There are frequent little solo effects against a murmurous though discordant background; few measures pass without some ingenious play of counterpoint. With all the dissonance there is no lack of melody—but, and this is a large but—the melody is never fat or lush; it is that partly-out-of-key melody which is of our times and which runs in its own freedom of intervals. Much of it, incidentally, comes out of the powerful brass.

The Second Symphony had a good reception, in which Mr. Toch shared. This is a score which ought to be repeated before the season is out.

Pierre Monteux made his final appearances as guest conductor at the concerts of Nov. 28 and 29. The main piece of his program was Ernest Bloch's *Concerto Symphonique*, which already has been heard in New York by the same forces. The soloist was the able Corinne Lacombe.

—CYRUS DURGIN

## Melvin Ritter



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Herbert Elwell,  
Cleveland Plain Dealer

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Edward Wodson, Toronto Telegram

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—A. B., New York Herald Tribune

### Bach B Minor Mass

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Paul Hume, Washington Post

### Recital

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# ORCHESTRAS AND MANAGERS OF THE WORLD

## EUROPE

### AUSTRIA

#### Orchestras

VIENNA PHILHARMONIC. Conductor: Wilhelm Furtwängler.

VIENNA SYMPHONY. Conductor: Herbert von Karajan.

#### Managers

CENTROPA CONCERT ORGANIZATION. Martin Taubman. Lothringerstrasse 20, Vienna.

CONCERTO. Director: C. W. WINDERSTEIN. Lothringerstrasse 20, Vienna.

GESELLSCHAFT DER MUSIKFREUNDE. Concert management director: Herr Gamsjager, Bösendorferstrasse 12, Vienna 1.

KONZERTHAUSEGSELLSCHAFT. Concert management director: Dor Sefehner, Lothringerstrasse 20, Vienna 1.

"OPERA" (concert management). Viktor Vladarsky, Reithlegasse 12, Vienna 19.

UNIVERSAL CONCERT. Director: Alfred Diez. Karlsplatz 6, Vienna.

VIENNA STAATSOOPER. Director general: Egon Hilbert, Reitschulgasse 2, Vienna 1. Manager, Theater an der Wien: Franz Salmhofer, Rechte Wienzeile 6, Vienna 5.

VIENNA VOLKSOPER. Director general: Egon Hilbert, Reitschulgasse 2, Vienna 1. Manager: Hermann Juch, Währingerstrasse, Vienna 9.

### BELGIUM

#### Orchestras

ORCHESTRE DES KURSAALS D'OSTENDE. Manager: Renaat Van Zundert.

ORCHESTRE DU CONSERVATOIRE DE MUSIQUE, Liège. Manager: Fernand Quinet.

ORCHESTRE DU CONSERVATOIRE ROYAL DE MUSIQUE, Brussels. Conductor: Désiré Defauw. President: M. van Straelen.

ORCHESTRE DU CONSERVATOIRE ROYAL DE MUSIQUE, Antwerp. Manager: Flor Peeters.

ORCHESTRE NATIONAL DE BELGIQUE. No regular conductor. Direction Générale des Beaux-Arts, 2 rue du Trône, Brussels.

ORCHESTRE SYMPHONIQUE DE LA RADIO. Conductors: Franz André, Daniel Sternfeld. Manager: Paul Collaer. Place Eugène Flagey, Brussels.

ORCHESTRE SYMPHONIQUE DU CONSERVATOIRE DE CHARLEROI, Charleroi. Manager: Sylvain Vouillemin.

#### Managers

GASTON ARIEN. 100 Rue de Marais, Brussels.

BUREAU INTERNATIONAL DE CONCERTS. L. Driesens, 59 Boulevard du Général Jacques, Brussels.

OEUVRE DES ARTISTES. Director: M. Hogge. Boulevard Frère Orban 46, Liège.

RENAAT VAN ZUNDERT, 34 Rue de la Constitution, Antwerp. (Also director of the Ostend Casino.)

SOCIÉTÉ DE CONCERTS ET SPECTACLES D'ART. Director: Mme. Uly Hohenberg. Rue Artan 80, Brussels.

SOCIÉTÉ DES CONCERTS D'ANVERS. Manager: Renaat Van Zundert, 34 rue de la Constitution, Antwerp.

SOCIÉTÉ PHILHARMONIQUE. Manager: Marcel Cuvelier. 11 Rue de la Bibliothèque, Brussels.

GEORGES VRIAMONT. 25 rue de la Régence, Brussels.

### DENMARK

#### Orchestras

AALBORG BY-ORKESTER. Conductor: Jens Schroder. Aalborg Hallen.

AARHUS BY-ORKESTER. Conductor: Thomas Jensen. Manager: C. Mourier. Kystvej 51, Aarhus.

KONGELIGE KAPEL (ROYAL OPERA SYMPHONY). Conductors: Johan Hye-Knudsen, John Frandsen.

ODENSE BY-ORKESTER. Conductor: Martellius Lundquist. Manager: Tage Vandsted. Finsens Alle 9, Odense.

RADIOSYMPHONIKERSTRET. Conductors: Erik Tuxen and Launy Grondahl. Auspices: Statsradiofonien, Rosenborgsalle 22, Copenhagen.

SOUTH JUTLAND SYMPHONIKERSTRET. Conductor: Hakon Elmer. Manager: Sven O. Hansen. Sonderborg.

UNGE TONEKUNSTNERES ORKESTER. Conductor: Lavard Friisholm. Auspices: Unge Tonekunstnerselskab, Kronprinsessegade 26, Copenhagen.

#### Managers

ENGSTROM AND SODRING. Palaegade 6, Copenhagen.

WILHELM HANSEN MUSIKFORLAG, Gothersgade 9-11, Copenhagen.

SKANDINAVISK KONCERTDIREKTION. Director: I. Blicher Hansen. Ny Ostergade 4, Copenhagen.

### ENGLAND

#### Orchestras

BOURNEMOUTH MUNICIPAL ORCHESTRA. Conductor: Charles Groves. Auspices: Bournemouth Corporation. Winter Garden, Bournemouth.

BBC SYMPHONY. Conductor: Sir Malcolm Sargent. Broadcasting House, London, W. 1.

CITY OF BIRMINGHAM SYMPHONY. Conductor: Rudolf Schwartz. 161 Corporation St., Birmingham 4.

HALLÉ ORCHESTRA. Conductor: Sir John Barbirolli. Auspices: Hallé Concerts Society. 8 St. Peter's Square, Manchester 2.

LIVERPOOL PHILHARMONIC. Hugo Rignold. Philharmonic Hall, Hope St., Liverpool 1.

LONDON PHILHARMONIC. Conductor: Sir Adrian Boult. 53 Welbeck St., London W. 1.

LONDON SYMPHONY. Josef Krips. 295 Regent St., London W. 1.

PHILHARMONIA ORCHESTRA. 124 Wigmore St., London W. 1.

ROYAL PHILHARMONIC. Conductor: Sir Thomas Beecham. Auspices: Royal Philharmonic Society. 12B St. George St., Hanover Square, London W. 1.

YORKSHIRE SYMPHONY. Conductor: Maurice Miles. Civic Hall, Leeds 1.

#### Managers

NICHOLAS CHOUVAUX. 28 Bury Walk, Chelsea, S.W. 3.

HAROLD FIELDING. 54 Haymarket, London S.W. 1.

S. A. G. SKY. 123 Pall Mall, London S.W. 1.

VICTOR LOCHAUSSER. 126 Green Lane, London N. 10.

HAROLD HOLT, LTD. 3 Clifford St., London W. 1.

IBBS AND TILLET. 124 Wigmore St., London W. 1.

IMPERIAL CONCERT AGENCY. Gladys Crooke, 20 Kingly St., Regent St., London W. 1.

INGPEN AND WILLIAMS. Mrs. J. Ingpen, 13 Thayer St., London W. 1.

LONDON CONCERTS CO-ORDINATING ASSOCIATION. 53 Welbeck St., London W. 1.

LYNDFORD-JOEL PROMOTIONS LTD., 17 Cavendish Square, London W. 1.

E. A. MICHELL. 21 Pembridge Square, London W. 2.

NATIONAL ASSOCIATION OF SYMPHONY ORCHESTRAS. 53 Welbeck St., London W. 1.

WILFRID VAN WYCK. 21 Wigmore St., London W. 1.

### FINLAND

#### Orchestras

FINNISH RADIO ORCHESTRA. Conductor: Nils-Eric Fougstedt. Helsinki.

HELSINKI MUNICIPAL ORCHESTRA. Conductor: Tauno Hannikainen. Manager: Nils-Eric Ringbom.

TAMPERE MUNICIPAL ORCHESTRA. Conductor: Eero Kosonen. Tampere.

TURKU MUNICIPAL ORCHESTRA. Conductor: Ole Edgren. Turku.

### FRANCE (PARIS)

#### Orchestras

ORCHESTRE NATIONAL DE LA RADIODIFFUSION FRANÇAISE. Conductor: Roger Désormières.

Director: Henry Barraud. 27 Rue de la Michodière, Paris.

SOCIÉTÉ DES CONCERTS COLONNE. Conductor: Paul Paray. Manager: M. Dehu. 13 Rue de Tocqueville, Paris 17.

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. Conductor: André Cluytens. Director: Jean Savoye. 2 bis Rue du Conservatoire, Paris.

SOCIÉTÉ DES CONCERTS LAMOUREUX. Conductor: Eugène Bigot. Manager: M. Tavernier. 45 Rue de la Boétie, Paris.

SOCIÉTÉ DES CONCERTS PASDELoup. Conductor: Albert Wolff. Manager: M. Decerf. 18 Rue de Berne, Paris 8.

#### Managers

ADMINISTRATION DE CONCERTS. Directors: Maurice and Yves Dandelot. 252 Faubourg St.-Honoré, Paris 8.

M. BRAVO, 252 Faubourg St.-Honoré, Paris 8.

BUREAU DE CONCERTS MARCEL DE VALMALETTE. 45 Rue de la Boétie, Paris 8.

BUREAU INTERNATIONAL DE CONCERTS. Director: Charles Kiesgen. 252 Faubourg St.-Honoré, Paris 8.

DUSSURGET ET LAMBERT. 139 Boulevard Magenta, Paris.

LÉON AND GEORGES DELORT. 252 Faubourg St.-Honoré, Paris 8.

EUGÈNE GRUNBERG. 252 Faubourg St.-Honoré, Paris 8.

ANATOLE HELLER. 45 Rue de la Boétie, Paris 8.

M. KOUHOULSKY. 252 Faubourg St.-Honoré, Paris 8.

LÉONID LÉONIDOFF. 45 Rue de la Boétie, Paris 8.

OFFICE ARTISTIQUE CONTINENTAL. Director: Mme. Nadine Bouchonnet. 45 Rue de la Boétie, Paris 8.

ORGANISATION ARTISTIQUE INTERNATIONALE. Director: Fritz Horwitz. 45 Rue de la Boétie, Paris 8.

### FRANCE (PROVINCES)

#### Orchestras

ASSOCIATION PHILHARMONIQUE. Manager: M. Witkowski. 2 Place Ollier, Lyon.

ASSOCIATION SYMPHONIQUE. Manager: M. Bentabéri. Théâtre du Capitole, Toulouse.

ORCHESTRE DU CONSERVATOIRE DE BORDEAUX. Director: Georges Carrère. 124 Rue de la Trésorerie, Bordeaux.

ORCHESTRE DU CONSERVATOIRE DE STRASBOURG. Conductor: Fritz Munch.

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. Director: André Audoli. 1 Rue de la Bibliothèque, Marseille.

#### Managers

MME. GRIGNON-FAINTRENIE. 24 Rue Confort, Lyon.

M. LECACHEUR. 23 Rue de la Bourse, Saint-Etienne.

E. ROBERT TREBOR. 5 Rue Curiol, Marseille.

MME. DE VALMALETTE. 86 Rue Sylvabelle, Marseille.

GUSTAVE WOLFF. 24 Rue de la Mésange, Strasbourg.

### GERMANY

#### Orchestras

BERLINER PHILHARMONISCHE ORCHESTER. No regular conductor. Berlin.

BERLIN RIAS SYMPHONIE ORCHESTER. Conductor: Ferenc Fricsay. Berlin.

HAMBURGER PHILHARMONIE. Conductor: Joseph Keilberth. Hamburg.

KÖLN GÜRZENICH ORCHESTER. Conductor: Günter Wand. Cologne.

LEIPZIG GEWANDHAUS ORCHESTER. Conductor: Franz Konwitschny. Leipzig.

MÜNCHENER PHILHARMONIE. Conductor: Fritz Rieger. Munich.

NORDWESTDEUTSCHE RUNDfunk SYMPHONIE ORCHESTER. Conductor: Hans Schmidt-Isserstedt. Hamburg.

RUNDfunk SYMPHONIE ORCHESTER. Conductor: Eugen Jochum. Munich.

SÜDWESTFUNK ORCHESTER. Conductor: Hans Rosbaud. Baden-Baden.

#### Managers

BERLIN KOMISCHE OPER. Director: Walter Felsenstein. Soviet sector, Berlin.

BERLIN STAATSOOPER. Director: Ernst Legal. Soviet sector, Berlin.

BERLIN STÄDTISCHE OPER. Director: Heinz Tietjen. Western sector, Berlin.

DÜSSELDORF OPERNHAUS. Director: Gustaf Gründgens. Düsseldorf.

FRANKFURT OPERHAUS. Director: Bruno Vondenhoff. Frankfurt.

FRAU GOETTE. Brahmallee 36, Hamburg.

HAMBURG STAATSOOPER. Director: Günter Rennert. Hamburg.

HERMANN KEMPF. Eschenheimer Anlage 24, Frankfurt.

KONZERTDIREKTION C. EBNER. Manager: Clara A. Gunderloch. Feuerbachstrasse 30, Frankfurt.

MÜNCHEN STAATSOOPER. Director: Georg Hartmann. Munich.

#### Manager

BUREAU ARTISTIQUE D'ATHÈNES. Director: M. Kourakos. 33, 35 Passage Pesmazoglou, Athens.

### GREECE

BUREAU ARTISTIQUE D'ATHÈNES. Director: M. Kourakos. 33, 35 Passage Pesmazoglou, Athens.

#### Orchestra

ISRAEL PHILHARMONIC. No regular conductor. 56 Allenby Rd., Tel Aviv.

#### Managers

B. GILLON. Hess St. 4, Tel Aviv.

H. W. ROBERTS. Glickson Street 6, Tel Aviv.

#### Managers

AGENZIA INTERNAZIONALE CONCERTI. Directors: Mmes. Camus and Casillo. 12 Via Boncompagni, Rome.

AGENZIA LIRICA CONCERTISTICA INTERNAZIONALE.

### ITALY

AGENZIA INTERNAZIONALE CONCERTI. Directors: Mmes. Camus and Casillo. 12 Via Boncompagni, Rome.

AGENZIA LIRICA CONCERTISTICA INTERNAZIONALE.



# ORCHESTRAS AND MANAGERS OF THE WORLD

Director: Signorina A. Finzi. Via S. Radegonde 11, Milan.  
RADIO NAZIONALE. Director: Mario Labroca. Radio Nazionale, Rome.

## THE NETHERLANDS

### Orchestras

BRABANTS ORKEST. Conductor: Hein Jordans. Julianaplein 13, 's-Hertogenbosch.  
CONCERTGEBOUW ORKEST. Conductor: Eduard van Beinum. Van Baerlestraat 98, Amsterdam.  
GRONINGER ORKEST VEREENIGING. Conductor: Jan van Epenhuysen. Uurwerkersgang, Groningen.  
ORKEST VEREENIGING. Conductor: Toon Verhey Lan. Begijnestraat, 13 rood, Haarlem.  
HET GELDERS ORKEST. Conductors: Jan Out and Leo Pappenheim. Koningstraat 15, Arnhem.  
MAASTRICHTSCH STEDELIJK ORKEST. Conductor: André Rieu. Lenculenstraat 31, Maastricht.  
RESIDENTIE ORKEST. Conductor: Willem van Otterloo. Muzenstraat 29, The Hague.  
ROTTERDAMSCH PHILHARMONISCH ORKEST. Conductor: Eduard Flipse. Schiedamse 89 b, Rotterdam.  
TWEENTSCHE PHILHARMONISCHE ORKEST. Conductors: Klaas de Rook and Yvon Baarspul. Kneeweg 28, Enschedé.  
UTRECHTSCH STEDELIJK ORKEST. Conductor: Paul Hupperts. Parkstraat 8, Utrecht.

### Managers

CONCERTDIRECTIE G. DE KOOS. The Hague.  
N. V. INTERNATIONALE CONCERTDIRECTIE ERNST KRAUSS. J. W. Brouwersplein 4, Amsterdam.  
NEDERLANDSCHE CONCERTDIRECTIE J. BEEK. Koniginnegracht, The Hague.  
NEDERLANDSCH IMPRESARIAAT. Miss M. Schill. Heerengracht 533, Amsterdam C.

## NORWAY

### Orchestras

FILHARMONISK SELSKAP. Conductor: Odd Grüner-Hegge. Manager: Eigel Beck. Tollbugaten 24, Oslo.  
MUSIKSLSKAPET HARMONIEN. Conductor: Olav Kjølland. Manager: E. Waage. Bergen.  
STAVANGER BYORKESTER. Conductor: Carsten Andersen. Stavanger.  
TRONDHEIMS SYMPHONORKESTER. Conductor: Arvid Fladmoe. Trondheim.

### Managers

M. F. DIETRICHSON. Akersgatan 18, Oslo.  
M. P. GOTTSCHALK. Tollbugata 3, Oslo.

## PORTUGAL

### Manager

SEÑOR DE CARVALHO. 76 Rua Augusta, Lisbon.

## SCOTLAND

### Orchestras

BBC SCOTTISH ORCHESTRA. Conductor: Ian Whyte. Glasgow.  
SCOTTISH NATIONAL ORCHESTRA. Conductor: Karl Rankl. Edinburgh and Glasgow.

## SPAIN

### Orchestras

ORQUESTA DE CAMARA DE MADRID. Conductor: Ataúlfo Argenta. Sponsor: Marques de Bolarque, Banco Urquijo, Madrid.  
ORQUESTA FILARMÓNICA DE MADRID. Conductor: Pablo Sorozabal. Alcantra, 67, Madrid.  
ORQUESTA MUNICIPAL DE BARCELONA. Conductor: Eduardo Toldrá. Sponsor: Ayuntamiento de Barcelona.  
ORQUESTA MUNICIPAL DE BILBAO. Conductor: Jesús Arambarri. Sponsor: Ayuntamiento de Bilbao.  
ORQUESTA MUNICIPAL DE VALENCIA. No regular conductor. Sponsor: Ayuntamiento de Valencia.  
ORQUESTA NACIONAL. Conductor: Ataúlfo Argenta. Manager: Comisaria de la Música, Ministerio de Educación Nacional, Madrid.  
ORQUESTA SINFÓNICA DE MADRID (Orquesta Arbós). No regular conductor. Los Madrazo, 8, Madrid.  
ORQUESTA SINFÓNICA DE RADIO NACIONAL. No regular conductor. Auspices: Radio Nacional de España, Madrid.

### Managers

ANTONIO G. J. CABALLERO. Avda José Antonio, 66, Madrid.  
CONCIERTOS DANIEL (DE QUESADA). Los Madrazo, 16, Madrid.

LOZANO. Sicilia, 198, Barcelona.  
SANZ. 113 Via Layetana, Barcelona.

## SWEDEN

### Orchestras

GÄVLEBORGS LÄNS ORKESTERFÖRENING. Conductor and manager: Stig Westerberg. Gävle.  
GÖTEBORGS ORKESTERFÖRENING. Conductors: Issay Dobrowen, Sixten Eckerberg, and Nicolai Malko. Manager: Love Mannheimer. Göteborg.  
HALMSTADS ORKESTERFÖRENING. Conductors: Tage Nilsson. Manager: A. L. Bernston. Halmstad.  
KONSERTFÖRENINGEN I STOCKHOLM. Conductor: Carl Garaguly. Manager: Johannes Norrby. Stockholm.  
MALMÖ KONSERTHUSSTIFTELSE. Conductor: Sten-Ake Axelson. Manager: Emil Gagner. Malmö.  
NORDVÄSTRA SKÅNES ORKESTERFÖRENING. Conductor and manager: Hakan von Eichwald.  
NORRKÖPINGS ORKESTERFÖRENING. Conductor and manager: Heinz Freudenthal. Norrköping.  
ÖREBRO ORKESTERFÖRENING. Conductor: Ingvar Lidholm. Manager: Eric E:son Ribbe. Örebro.

### Managers

KONSERTBOLAGET, HELMER ENWALL. Hamngatan 22, Stockholm.  
NORDISKA MUSIKFÖRLAGETS KONSERTBYRA. Manager: P.-O. Lundahl. Regeringsgatan 35, Stockholm.

## SWITZERLAND

### Orchestras

BASLER KAMMERORCHESTER. Conductor: Paul Sacher. St. Albanvorstadt 5, Basle.  
BASLER GESELLSCHAFTORCHESTER. Conductor: Hans Münch. Münsterplatz 15, Basle.  
BERNER STADTORCHESTER. Conductor: Luc Balmer. Musikhandlung, Theaterplatz 6, Berne.  
ORCHESTRE DE LA SUISSE ROMANDE. Conductor: Ernest Ansermet. Promenade du Pin 3, Geneva.  
RADIO-GENEVE (Orchestre de la Suisse Romande). Conductor: Edmond Appia.  
RADIO-LAUSANNE (Orchestre de Chambre de Lausanne). Conductor: Victor Desarzens.  
RADIO-LUGANO (Orchestre de Radio Lugano). Conductors: Othmar Nussio, Leopoldo Casella.  
RADIO-ZÜRICH (Orchestre de Beromünster). Conductors: H. Hofmann, Paul Burkhard.  
ST. GALL STADTORCHESTER. Conductor: Alexander Kranhals. Unterer Graben 13, St. Gall.  
WINTERTHUR ORCHESTER. Conductor: Victor Desarzens. Musik Kollegium, Winterthur.  
ZÜRICH TONHALLORCHESTER. Conductors: Erich Schmid and Hans Rosbaud. Winterthurerstrasse 119, Zurich.

### Managers

AGENCE DE CONCERTS FOETISCH FRÈRES. Director: M. Droz. 5 rue Caroline, Lausanne.  
BUREAU DE CONCERTS H. BECK. Hotellanlage 4, Musikhaus Zytglogge, Berne.  
MME. CASETTI-GIOVANNA. 5 Avenue de Frontenex, Geneva.  
KONZERTDIREKTION KANTORWITZ. Torgasse 6, Zurich.  
KONZERTGESELLSCHAFT. Torgasse 6, Zurich.  
KROMHOLZ. Spitalgasse 28, Berne.  
MULLER ET SCHADE. Teaterplatz 6, Berne.  
MENZEL. Kreuzstrasse Kilchberg, Zurich.  
PAREL. Maison Hug, Neuchatel.  
M. VERLEYE. 3 Confédération, Geneva.  
JOACHIM WYSS. Postfach Fraumünster 56, Zurich.

## AUSTRALIA

### Orchestras

(Management for all orchestras: Australian Broadcasting Commission, G.P.O. Box 487, Sydney.)  
PERTH SYMPHONY. Conductor: Rudolf Pekarek. Perth.  
QUEENSLAND SYMPHONY. Conductor: John Farnsworth Hall, Brisbane.  
SOUTH AUSTRALIAN SYMPHONY. Conductor: Henry Kripps. Adelaide.  
SYDNEY SYMPHONY. Conductor: Eugene Goossens. Sydney.  
TASMANIAN SYMPHONY. Conductor: Kenneth Murison Bourn. Hobart.  
VICTORIAN SYMPHONY. Conductor: Juan José Castro. Melbourne.

## NORTH AMERICA

### CANADA

KITCHENER-WATERLOO SYMPHONY. Conductor: Glenn Kruspe. 74 St. George St., Kitchener, Ont.  
LES CONCERTS SYMPHONIQUES. Conductor: Désiré Defauw. Manager: Pierre Béique. 1476 Sherbrooke St. W., Montreal, P. Q.  
LONDON CIVIC SYMPHONY. Conductor: Martin Boundy. President: Brigadier M. M. Dillon. London, Ont.  
ORCHESTRE SYMPHONIQUE DE QUEBEC. Conductor: Wilfred Pelletier. President: Donat Demers. 189 St. John St.  
TORONTO SYMPHONY. Conductor: Sir Ernest MacMillan. Manager: J. W. Elton. 178 Victoria St., Toronto, Ont.  
VANCOUVER SYMPHONY. Resident conductor: Irwin Hoffman. Manager: C. E. Barraclough. 630 Seymour St., Vancouver, B. C.  
VICTORIA SYMPHONY. Conductor: Hans Gruber. Victoria, B. C.  
WINNIPEG SYMPHONY. Conductor: Walter Kaufmann. Manager: M. Lennett. 270 Edmonton St., Winnipeg, Man.

### UNITED STATES

#### Alabama

BIRMINGHAM SYMPHONY. Conductor: Arthur Bennett Lipkin. Administrative director: Anne Barker Plummer.  
MONTGOMERY SYMPHONY. Conductor: Edgar Glyde.

#### Arizona

PHOENIX SYMPHONY. Conductor: Leslie Hodge. President: O. D. Miller. 19 E. Coronado Rd.  
TUSCON SYMPHONY. Conductor: Frederic Balazs. Manager: Holden Olsen. P. O. Box 5067.

#### California

INGLEWOOD SYMPHONY. Conductor: Ernst Gebert.  
KERN PHILHARMONIC. Conductor: Edouard Hurimann. President: Mrs. F. R. Schmieder. P. O. Box 1312, Bakersfield.  
LONG BEACH PHILHARMONIC. Conductor: Robert Resta. Manager: Marian Higgins. 408 E. 1st St.  
LOS ANGELES PHILHARMONIC. Conductor: Alfred Wallenstein. Manager: Alice Taylor. 427 W. 5th St.  
OAKLAND SYMPHONY. Conductor: Orley See. President: John G. Mitchell. 48 Wildwood Ave., Piedmont.  
PASADENA CIVIC ORCHESTRA. Conductor: Richard Lert. Manager: Mrs. Alan H. Westervelt. 16 N. Marengo St.  
SACRAMENTO PHILHARMONIC. Conductor: Fritz Berens. President: Hal A. Eastman. 2183 State Capitol.  
SAN DIEGO PHILHARMONIC. Conductor: Werner Janssen. Manager: Howard Hutchison. Russ Auditorium.  
SAN FRANCISCO SYMPHONY. Guest conductors. Manager: Howard K. Skinner. War Memorial Opera House.  
SONOMA COUNTY SYMPHONY. Conductor: George Trombley. President: Mrs. Elzo McClusky. P. O. Box 404, Santa Rosa.  
VALLEJO SYMPHONY. Conductor: Viri M. Swan. President: Harry Bauer. 12 Monte Vista.

#### Colorado

COLORADO SPRINGS SYMPHONY. Conductor: Frederick Boothroyd. Manager: Lucinda Shutt. 1018 E. Willamette St.  
DENVER SYMPHONY. Conductor: Saul Caston. Manager: Helen Black. 625 Kittredge Bldg.  
PUEBLO CIVIC SYMPHONY. Conductor: Raffaello Cavallo. President: Marvin C. Knudson.

#### Connecticut

CONNECTICUT SYMPHONY. Conductor: Daniel Saldenberg. Chairman: Carlyle Bennett. Klein Memorial Auditorium, Bridgeport.  
HARTFORD SYMPHONY. Conductors: Moshe Paranov and George Heck. President: John E. Ellsworth. 800 Main St.  
NEW HAVEN SYMPHONY. Conductor: Frank Brief. Manager: Harold Kendrick. 70 College St.  
WATERBURY CIVIC ORCHESTRA. Conductor: Mario

# ORCHESTRAS AND MANAGERS OF THE WORLD

DiCecco. President: Mrs. Maurice Jackson. 57 N. Main St.

## Delaware

WILMINGTON SYMPHONY. Conductor: Harry E. Stauebach. President: Allan J. Fleming. P. O. Box 1870.

## District of Columbia

NATIONAL GALLERY ORCHESTRA. Conductor: Richard Bales. Sixth St., N.W., and Constitution Ave., Washington.  
NATIONAL SYMPHONY. Conductor: Howard Mitchell. Manager: John S. Edwards. 1727 K St., N.W., Washington.

## Florida

FLORIDA SYMPHONY. Conductor: Yves Chardon. P. O. Box 782, Orlando.  
FLORIDA WEST COAST SYMPHONY. Conductor: Alexander Bloch. Manager: Henry Bartholomew. 207 Central Ave., Sarasota.  
JACKSONVILLE SYMPHONY. Conductor: James Christian Pfohl. Manager: L. E. Rowe. 216 W. Beaver St.  
TAMPA PHILHARMONIC. Conductor: Lyman Wiltse. President: Stephen F. Park. P.O. Box 2495.  
UNIVERSITY OF MIAMI SYMPHONY. Conductor: John Bitter. Manager: Mrs. Arnold Volpe. Box 368, University Branch, Coral Gables 46.

## Georgia

ATLANTA SYMPHONY. Conductor: Henry Sopkin. Manager: Leslie C. White. 233 Peachtree St. N. E.  
MACON SYMPHONY. Conductor: William Skelton. Wesleyan Conservatory.  
SAVANNAH CONCERT ORCHESTRA. Conductor: O. H. McClellan. President: Ned M. Green.

## Idaho

BOISE CIVIC SYMPHONY. Conductor: Henry J. Von der Heide. Manager: Melvin C. Smith. 1602 Warm Springs, Boise.

## Illinois

BLOOMINGTON-NORMAL SYMPHONY. Conductor: George Schick. Manager: W. J. Colton. P. O. Box 375.  
CHICAGO BUSINESSMEN'S ORCHESTRA. Conductor: George Dasch. President: Cyrus Read. 115 S. Wabash Ave.  
CHICAGO SYMPHONY. Conductor 1953-54 season: Fritz Reiner. Manager: George A. Kuypers. 220 S. Michigan Ave.  
CIVIC ORCHESTRA OF CHICAGO. Conductor: George Schick. Manager: George A. Kuypers. 220 S. Michigan Ave.  
OAK PARK-RIVER FOREST SYMPHONY. Conductor: Gladys Welge. Manager: Paul Hippensteel. 1100 Clinton Ave., Oak Park.  
PEORIA SYMPHONY. Conductor: Rudolph Reiners. Manager: George E. Landon. Shrine Mosque.  
ROCKFORD CIVIC SYMPHONY. Conductor: Arthur Zack. 1606 Greenmount St.  
SPRINGFIELD SYMPHONY. Conductor: Harry Farhman. Manager: Simon Friedman. 726 Reisch Bldg.

## Indiana

EVANSVILLE PHILHARMONIC. Conductor: George Dasch. President: A. L. Leich. 1115 Harrelton Ct.  
FORT WAYNE PHILHARMONIC. Conductor: Igor Buketoff. Manager: Thomas E. Dustin. 631 W. Jefferson St.  
INDIANAPOLIS SYMPHONY. Conductor: Fabien Sevitzky. Manager: Alan Meissner. Murat Theatre.  
LAFAYETTE SYMPHONY. Conductor: Thomas E. Wilson. 524 Russell St., W. Lafayette.  
SOUTH BEND SYMPHONY. Conductor: Edwin Hames. Manager: Mrs. Ronald Witt. 2140 N. Kenilworth Rd.  
TERRE HAUTE CIVIC AND TEACHERS COLLEGE SYMPHONY. Conductor: James W. Barnes. President: Ralph N. Tirey. Indiana State Teachers College.

## Iowa

CEDAR RAPIDS SYMPHONY. Conductor: Joseph H. Kitchin. President: Thomas H. Pirnie.  
DRAKE - DES MOINES SYMPHONY. Conductor: Frank Noyes. Manager: Vic Young. Drake University, Des Moines.  
SIOUX CITY SYMPHONY. Conductor: Leo Kucinski.

President: Wiley E. Mayne. 402 Commerce Bldg.

TRI-CITY SYMPHONY. (Serves Moline and Rock Island, Ill., and Davenport.) Conductor: Harry John Brown. Manager: Mrs. R. B. Von Maur. 2915 Middle Road, Davenport.  
WATERLOO SYMPHONY. Conductor: Otto Jelinek. Executive secretary: Mrs. Wayne Gifford. 1912 W. 7th St.

## Kansas

TOPEKA CIVIC SYMPHONY. Conductor: Everett Fetter.  
WICHITA SYMPHONY. Conductor: James P. Robertson. Manager: Alan Watrous. 213 S. Water.

## Kentucky

LOUISVILLE ORCHESTRA. Conductor: Robert Whitney. Manager: R. H. Wangerin. 830 S. 4th St.

## Louisiana

BATON ROUGE SYMPHONY. Conductor: Emil Cooper. Manager: Mrs. Cecil Lorio. 619 Third St.  
NEW ORLEANS PHILHARMONIC-SYMPHONY. Conductor: Alexander Hilsberg. Manager: George Allen Foster. 605 Canal St.  
SHREVEPORT SYMPHONY. Conductor: John She-naut. President: Col. W. C. O'Ferrall. P. O. Box 4057.

## Maine

PORTLAND SYMPHONY. Conductor: Richard Bur-gin. President: Norman Balabas.

## Maryland

BALTIMORE SYMPHONY. Conductor: Massimo Freccia. Manager: John R. Woolford. 521 N. Charles St.

## Massachusetts

BERKSHIRE COMMUNITY SYMPHONY. Conductor: Irwin Shainman. Manager: Harry O. Barsch-dorf. P. O. Box 308, North Adams.  
BOSTON POPS ORCHESTRA. Conductor: Arthur Fiedler. Manager: George E. Judd. Huntington and Massachusetts Aves.  
BOSTON SYMPHONY. Conductor: Charles Munch. Manager: George E. Judd. Huntington and Massachusetts Aves.  
FALL RIVER SYMPHONY. Conductor: Edward J. Gahan. Manager: Arthur H. Hathaway. 177 Highland Ave.  
SPRINGFIELD SYMPHONY. Conductor: Alexander Leslie. President: Nelson H. Foley. 49 Chestnut St.

## Michigan

BATTLE CREEK SYMPHONY. Conductor: Roger Parkes. Manager: Raymond Gould. 429 Capital Ave. S.W.  
DETROIT SYMPHONY. Conductor for 1952-53: Paul Paray. Manager: Howard Harrington. Masonic Auditorium.  
DETROIT WOMEN'S SYMPHONY. Conductor: Victor Kolar. General chairman: Mrs. V. L. Venman. 4229 Glendale Ave.  
FLINT SYMPHONY. Conductor: Raymond Ger-kowski. President: Ralph B. Thomas. Oak Grove Campus.  
GRAND RAPIDS SYMPHONY. Conductor: José Echaniz. Manager: Theodore J. Beyne. 1153 Alexander St., S.E.  
KALAMAZOO SYMPHONY. Conductor: Herman Felber. Executive secretary: Mary A. Agar. 479 W. Michigan Ave.  
LANSING SYMPHONY. Conductor: Romeo Tata. President: Peter Treleven.  
PLYMOUTH SYMPHONY. Conductor: Wayne Dun-lap. P. O. Box 99.  
SCANDINAVIAN SYMPHONY. Conductor: Victor Kolar. President: John Soderberg. 18250 Red-fern Ave., Detroit.  
WEST SHORE SYMPHONY. (Serves Muskegon and Grand Haven.) Conductor: Hugo Kolberg. Manager: F. G. Dunnebacke. Route 2, Spring Lake.

## Minnesota

DULUTH SYMPHONY. Conductor: Hermann Herz. Manager: A. H. Miller. 704 Alworth Bldg.  
MINNEAPOLIS SYMPHONY. Conductor: Antal Dorati. Manager: Arthur J. Gaines. 110 North-rop Memorial Auditorium.

## Mississippi

JACKSON SYMPHONY. Conductor: Theodore C.

Russell. President: Mrs. Irwin Coleman. 1701 N. State St.

## Missouri

INDEPENDENCE SYMPHONY. Conductor: Franklyn Weddle. Memorial Bldg.  
KANSAS CITY PHILHARMONIC. Conductor: Hans Schwiager. Manager: Richard H. Wangerin. 209 Altman Bldg.  
ST. LOUIS SYMPHONY. Conductor: Vladimir Golschmann. Executive secretary: William Zal-ken. 1034 Arcade Bldg.  
SPRINGFIELD CIVIC SYMPHONY. Conductor: David Blumenthal. Manager: Charles Lloyd.

## Montana

GREAT FALLS SYMPHONY. Conductor: L. W. Up-shaw. YMCA.

## Nebraska

LINCOLN SYMPHONY. Conductor: Leo Kopp. Manager: D. A. Lienemann. 436 Stuart Bldg.  
OMAHA SYMPHONY. Conductor: Emanuel Wish-now. Manager: Cecil W. Slocum. 22nd and Dodge Sts.

## New Hampshire

NEW HAMPSHIRE SYMPHONY. Conductor: Paul Bauguss. Manager: Allan Pope. Contoocook.

## New Jersey

NEW JERSEY SYMPHONY. (Serves Montclair and Orange.) Conductor: Samuel Antek. President: William Osgood Morgan. 16 Lackawanna Plaza, Orange.  
PATerson PHILHARMONIC. Conductor: Walter Schoeder. c/o Chamber of Commerce, 45 Church St.  
TRENTON SYMPHONY. Conductor: Guglielmo Saba-tini. Manager: Mrs. Anne M. Walker. 234 E. State St.

## New Mexico

ALBUQUERQUE CIVIC SYMPHONY. Conductor: Hans Lange. President: Stuart W. Adler. P. O. Box 605.

## New York

ALBANY SYMPHONY. Conductor: Edgar Curtis. P. O. Box 466.  
BUFFALO PHILHARMONIC. Conductor-in-residence: Izler Solomon. Manager: Ralph Black. Klein-hans Music Hall.  
DUTCHESS COUNTY PHILHARMONIC. Conductor: Ole Windingstad. President: George W. Bing-ham.  
HUNTINGTON SYMPHONY. Conductor: Norman C. Pickering. President: William F. Dean. P. O. Box 315.  
NBC SYMPHONY. Conductor: Arturo Toscanini. RCA Bldg., New York City.  
NATIONAL ORCHESTRAL ASSOCIATION. Conductor: Leon Barzin. Executive secretary: Barnett By-man. 119 W. 57th St., New York City.  
PEEKSKILL CIVIC ORCHESTRA. Conductor: Frank J. Konnerth. Dyckman and Requa.  
PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK. Conductor: Dimitri Mitropoulos. Managers: Arthur Judson and Bruno Zirato. 113 W. 57th St., New York City.  
ROCHESTER CIVIC ORCHESTRA. Guest conductors. Manager: Arthur M. See. 60 Gibbs St.  
ROCHESTER PHILHARMONIC. Conductor: Erich Leinsdorf. Manager: Arthur M. See. 60 Gibbs St.  
SCHENECTADY SYMPHONY. Conductor: Anthony R. Stefan. Manager: Norman F. Barnes. 303 Ter-race Rd. RD 3.  
SYRACUSE SYMPHONY. Conductor: Alexander Ca-purso. Chairman: William Tolley.  
TOWN OF BABYLON SYMPHONY. Conductor: Chris-tos Vronides. Manager: Murray Haimes. P. O. Box 671.  
UTICA CIVIC SYMPHONY. Conductor: Edgar J. Alderwick. President: Robert Morris. 263 Genesee St.

## North Carolina

CHARLOTTE SYMPHONY. Conductor: James Chris-tian Pfohl. President: Mrs. Hamilton McKay. 4020 Robin Hood Rd.  
NORTH CAROLINA SYMPHONY. Conductor: Benja-min Swalin. Promotion director: Robert Viall. P. O. Box 1211, Chapel Hill.



# ORCHESTRAS OF THE WORLD

WINSTON-SALEM SYMPHONY. Conductor: James R. Lerch. President: Agnew Bahnson, Jr. 822 W. 5th St.

## North Dakota

FARGO-MOORHEAD SYMPHONY. Conductor: Sigvald Thompson. President: Mrs. W. S. Shaw. 1319 9th St., S. Fargo.  
GRAND FORKS SYMPHONY. Conductor: Leo M. Haesle. President: William E. Pond.

## Ohio

CANTON SYMPHONY. Conductor: Louis Lane. President: Joseph W. Saxton. 1717 Market Ave., N.  
CINCINNATI SYMPHONY. Conductor: Thor Johnson. Manager: Craig Hutchinson. 1106 First National Bank Bldg.  
CLEVELAND ORCHESTRA. Conductor: George Szell. Manager: Carl J. Vosburgh. 11001 Euclid Ave.  
DAYTON PHILHARMONIC. Conductor: Paul Katz. Manager: Miriam Rosenthal. North Lobby, Biltmore Hotel.  
SPRINGFIELD SYMPHONY. Conductor: Evan Whallon. President: Elden Bayley, Jr.  
TOLEDO ORCHESTRA. Conductor: Wolfgang Stresemann. Executive secretary: Jane E. Hallenbeck. 401 Jefferson Ave.  
YOUNGSTOWN SYMPHONY. Conductor: John H. Krueger. President: E. A. Molenske. 36 N. Phelps St.

## Oklahoma

OKLAHOMA CITY SYMPHONY. Conductor: Guy Fraser Harrison. Manager: Bennie Turner.  
TULSA PHILHARMONIC. Conductor: H. Arthur Brown. Manager: Lucy Smith. 710 S. Main St.

## Oregon

PORTLAND SYMPHONY. Conductor: James Sample. Phil Hart Concert Mgt. 201 Park Bldg.

## Pennsylvania

ALLENTOWN SYMPHONY. Conductor: Donald Voorhees. President: William F. Hager. 941 Hamilton St.  
ERIE PHILHARMONIC. Conductor: Fritz Mahler. Manager: Roger G. Hall. 320 G. Daniel Baldwin Bldg.  
HARRISBURG SYMPHONY. Conductor: Edwin McArthur. President: Leonard B. Richards. 26 N. 3rd St.  
LEHIGH VALLEY SYMPHONY. Conductor: Herbert Fiss. President: Hugh R. Davidson. Easton.  
PHILADELPHIA ORCHESTRA. Conductor: Eugene Ormandy. Manager: Harl McDonald. 1910 Girard Trust Bldg.  
PITTSBURGH SYMPHONY. Conductor for 1953-54: William Steinberg. Manager: William McKelvy Martin. 1305 Farmers Bank Bldg.  
READING SYMPHONY. Conductor: Alexander Hilsberg. President: René W. Irwin. 635 Penn St.  
SCRANTON PHILHARMONIC. Conductor: Frieder Weissmann. President: Robert H. Shulenberger. 410 Connell Bldg.  
YORK SYMPHONY. Conductor: George Hurst. Manager: Glenn M. Brillhart. 13 S. Beaver St.

## Rhode Island

RHODE ISLAND PHILHARMONIC. Conductor: Francis Madeira. Manager: Ralph W. Burgard. 49 Westminster St.

## South Carolina

ANDERSON SYMPHONY. Conductor: Everett McDowell. Manager: Mrs. Joseph Few.  
CHARLESTON SYMPHONY. Conductor: J. Albert Fracht. President: Titus L. Bissell. 53 E. Bay St.  
SPARTANBURG SYMPHONY. Conductor: Henry Janiec. President: W. Hughson Green.

## Tennessee

CHATTANOOGA PHILHARMONIC. Conductor: Joseph Hawthorne. Manager: William C. Herring. 1028 James Bldg.  
KNOXVILLE SYMPHONY. Conductor: David Van Vactor. Manager: Gordon Sams. Farragut Hotel.  
NASHVILLE SYMPHONY. Conductor: Guy Taylor. Manager: Earl Hinton. Hermitage Hotel.  
OAK RIDGE SYMPHONY. Conductor: Waldo E. Cohn. Secretary: Charlotte Wayne. 102 Plymouth Circle.

## Territory of Hawaii

HONOLULU SYMPHONY. Conductor: George Barati. Manager: Jack E. Gillett. P. O. Box 1838.

## Texas

AMARILLO SYMPHONY. Conductor: A. Clyde Roller. President: Eddie Melin. Box 2552.  
AUSTIN SYMPHONY. Conductor: Ezra Rachlin. Manager: Anita Marie Schmedes. P. O. Box 1160.  
BAYLOR UNIVERSITY SYMPHONY. Conductor: Daniel Sternberg. Manager: Baylor University School of Music, Waco.  
CORPUS CHRISTI SYMPHONY. Conductor: Frederic Vajda. Del Mar College.  
DALLAS SYMPHONY. Conductor: Walter Hendl. Manager: Morgan Knott. 2310 S. Lamar St.  
EL PASO SYMPHONY. Conductor: Orlando Barera. Manager: Mrs. A. F. Quisenberry. Hilton Hotel.  
HOUSTON SYMPHONY. Conductor: Efreem Kurta. Manager: Tom M. Johnson.  
LUBBOCK SYMPHONY. Conductor: William A. Harrod. Manager: Crystelle S. Sanders. 2214 25th St.  
SAN ANTONIO SYMPHONY. Conductor: Victor Alessandro. Manager: Arthur W. Perkins. 916 Maverick Bldg.  
WICHITA FALLS SYMPHONY. Conductor: Erno Daniel. Manager: Mrs. J. W. Akin, Jr.

## Utah

UTAH SYMPHONY. Conductor: Maurice Abravanel. Manager: David S. Romney. 55 West First South St., Salt Lake City.

## Virginia

NORFOLK SYMPHONY. Conductor: Edgar Schenkman. Manager: W. Franklyn Rountrey. 610 Maryland Ave.  
VIRGINIA SYMPHONY. Conductor: William Haaker. Manager: P. L. Parrish. 304 W. Franklin St., Richmond.

## Washington

BREMERTON SYMPHONY. Conductor: Gilbert N. Burns. Manager: Darle Wilson. 15th St. and Chester Ave.  
SEATTLE SYMPHONY. Guest conductors. President: Wallace Campbell. 1404 1/2 6th Ave.  
SPOKANE PHILHARMONIC. Conductor: Harold Paul Whelan. President: Paul True. P. O. Box 131.

## West Virginia

CHARLESTON SYMPHONY. Conductor: Antonio Modarelli. Manager: Joseph S. Felix, Jr. 1104 Quarrier St.  
HUNTINGTON SYMPHONY. Conductor: Howard Shanet. President: Leonard Samworth. 522 9th St.  
WHEELING SYMPHONY. Conductor: Henry Mazer. Manager: Chester R. Hubbard. 2227 Chapline St.

## Wisconsin

KENOSHA SYMPHONY. Conductor: Harold Newton. Manager: Ragnhild Holmquist Congdon. 6350 Seventh Ave.  
LACROSSE SYMPHONY. Conductor: Leigh Elder. President: Jake Hoescher.  
MADISON CIVIC SYMPHONY. Conductor: Walter Heermann. Manager: Mrs. Paul Jones. 211 N. Carroll St.  
MUSIC UNDER THE STARS ORCHESTRA. Guest conductors. Manager: Sam Basan. 901 N. 9th St.  
RACINE SYMPHONY. Conductor: Frederick Schulte. P. O. Box 273.  
WAUKESHA SYMPHONY. Conductor: Milton Weber. Secretary: Ernst Wallau. Carroll College.

## Wyoming

CASPER CIVIC SYMPHONY. Conductor: Blaine D. Coolbaugh. Manager: Les Parsons. P. O. Box 647.  
CHEYENNE SYMPHONY. Conductor: Eugene Adams. President: Robert Stump.

# LITTLE ORCHESTRAS

BAKALEINIKOFF SINFONIETTA. Conductor: Vladimir Bakaleinikoff. Manager: National Concert (Continued on page 253)

# OPERA COMPANIES

ATLANTA OPERA COMPANY. Producer-director: Richard Valente, Atlanta, Ga.  
BOB JONES UNIVERSITY OPERA ASSOCIATION. Greenville, S. C.

CENTRAL CITY OPERA HOUSE ASSOCIATION. Manager: Donald V. Stophlet. 1420 Court Pl., Denver, Colo.

CHATTANOOGA OPERA ASSOCIATION. Conductor: Werner Wolff. President: Tom Crutchfield.

CHAUTAUQUA INSTITUTION OPERA ASSOCIATION. General director: Alfredo Valenti. Business manager: Albion Adams, Chautauqua, N. Y.

CINCINNATI MUSIC-DRAMA GUILD. President: Charlotte L. Shockley. 670 June St.

CINCINNATI SUMMER OPERA ASSOCIATION. Managing director: Robert L. Sidell. Musical director: Fausto Cleva. Vine and 5th Sts.

CONNECTICUT OPERA ASSOCIATION. Artistic director: Frank Pandolfi. 926 Main St., Hartford.

DENVER GRAND OPERA COMPANY. Conductor: Msgr. Joseph Bosetti. Manager: Msgr. Elmer L. Kolka. 1536 Logan St., Denver 5, Colo.

DRA MU OPERA COMPANY. Conductor: Henri Elkan. President: Raymond L. Smith. 130 N. Sickels St., Philadelphia 39, Penna.

FORT WORTH CIVIC OPERA ASSOCIATION. General director: Karl Krutz. President: James H. Snowden. Box 536, TCU Station, Fort Worth, Tex.

GUILD OPERA COMPANY. Acting secretary: Florence Irish. Manager: John Moss. 707 Philharmonic Auditorium Bldg.

HOLLYWOOD BOWL OPERA COMPANY. Director: James A. Doolittle. 412 S. Spaulding, Beverly Hills, Calif.

JACKSON OPERA GUILD. President: Mrs. John T. Caldwell, Jr., Jackson, Miss.

LONDON OPERA COMPANY. Director: Vera Crenny, 150 W. 46th St., New York, N. Y.

MANHATTAN CIVIC OPERA COMPANY. Conductor: Francesco Riggio. Manager: Giorgio D'Andrea. 194 Orange St., New Haven, Conn.

METROPOLITAN OPERA ASSOCIATION. General manager: Rudolf Bing. 39th St. and Broadway, New York, N. Y.

MONTREAL FESTIVALS, INC. President: Paul Gouin. 1224 St. Catherine St. W.

MONTREAL OPERA GUILD, INC. Conductor: Emil Cooper. President: Pauline Donalda. 2184 Lincoln Ave., Montreal, P. Q., Canada.

NATIONAL GRAND OPERA COMPANY. Director: Giorgio D'Andrea. 1005 Carnegie Hall, 7th Ave. and 57th St., New York, N. Y.

NEW ENGLAND OPERA THEATRE. Artistic director: Boris Goldovsky. Executive director: Burton J. Jones, Jr. 160 Boylston St., Boston, Mass.

NEW ORLEANS OPERA HOUSE ASSOCIATION. General director: Walter Herbert. President: Rudolf Schultze. 420 St. Charles Ave.

NEW YORK CITY OPERA COMPANY. General director: Joseph Rosenstock. 130 W. 56th St., New York, N. Y.

NORTHWEST GRAND OPERA ASSOCIATION. Musical director: Eugene Linden. General manager: Cecilia Schultz. 1624 4th Ave., Seattle, Wash.

OPERA GUILD OF GREATER MIAMI. Director: Arthuro Di Filippi. 625 S.W. 29th Rd., Miami 36, Fla.

PACIFIC OPERA COMPANY. General director: Arturo Casiglia. Manager: Dario Shindell. 278 Post St., San Francisco, Calif.

PHILADELPHIA CIVIC GRAND OPERA COMPANY. General manager: Anthony Terracciano. Artistic director and conductor: Giuseppe Bamboschek. 1422 Chestnut St.

PHILADELPHIA LA SCALA OPERA COMPANY. General manager: Humbert A. Pelosi. Conductors: Carlo Moresco and Michael Lepore. 1102 Land Title Bldg.

PITTSBURGH OPERA SOCIETY. Assistant manager: Robert Baltz. Musical director: Richard Karp. 632 Liberty Ave., Pittsburgh, Penna.

POPULAR PRICE GRAND OPERA COMPANY, INC. Artistic director: Alfredo Salmaggi. Academy of Music, 30 Lafayette Ave., Brooklyn, N. Y.

ST. PAUL CIVIC OPERA ASSOCIATION. President: Julian S. Gilman. Conductor: Leo Kopp. 143 W. 4th St., St. Paul.

SAN ANTONIO SYMPHONY SOCIETY. Acting director: Victor Alessandro. Manager: Arthur W. Perkins. 916 Maverick Bldg., San Antonio, Tex.

SAN FRANCISCO OPERA ASSOCIATION. General director: Gaetano Merola. Manager: Howard K. Skinner. War Memorial Opera House, San Francisco 2, Calif.

CHARLES L. WAGNER OPERA COMPANY. Manager: Charles L. Wagner Management, Inc., 511 Fifth Ave., New York 17, N. Y.

# SUMMER FESTIVALS AT HOME AND ABROAD

## NORTH AMERICA

**ASPEN FESTIVAL**, Aspen, Colo. June 29 to Aug. 31. Programs by recitalists and ensembles. Musical director: Joseph Rosenstock. Vice-president and festival director: Richard P. Leach, 33 W. 54th St., New York 19, N. Y.

**BACH FESTIVAL**, Carmel, Calif. Sunset Auditorium. July 20 to 27. Choral and instrumental music by Bach and other composers. Conductor: Gastone Usgli. Denny-Watrous Management, P. O. Box 282.

**BERKSHIRE FESTIVAL**, Tanglewood, Lenox, Mass. July 11 to Aug. 16. Three weekend series of chamber orchestra concerts; three weekend series of Boston Symphony concerts. Conductor: Charles Munch.

**BREVARD FESTIVAL**, Brevard, N. C. Transylvania Music Camp grounds. Brevard Festival Symphony, with soloists. Conductor: James Christian Pfohl. President: Mrs. Harold N. Coledge.

**BUFFALO CIVIC ORCHESTRA**, Buffalo, N. Y. Fourteen open-air concerts in city parks. Conductor: Jan Wolanek.

**CENTRAL CITY PLAY FESTIVAL**, Central City, Colo. Opera House. July and August. Two or three opera productions during four-week season, followed by one play for three weeks. Manager: Donald V. Stophlet, 1420 Court Pl., Denver, Colo.

**CHAUTAUQUA INSTITUTION**, Chautauqua, N. Y. July 7 to August 24. Operas, symphony programs, and chamber music. Conductor, symphony orchestra: Franco Autori. Director, opera company: Alfredo Valenti. Opera conductors: Alberto Bimboni and Edward Murphy. President: S. M. Hazlett.

**CINCINNATI SUMMER OPERA**, Cincinnati, Ohio. Zoological Gardens Pavilion. June to August. Five weeks of opera. Managing director: Robert L. Sidell. Vine and 5th Sts.

**CLEVELAND SUMMER POPS CONCERTS**, Cleveland, Ohio. Public Auditorium. Conductor: Louis Lane.

**ESPLANADE CONCERTS**, Boston, Mass. Hatch Memorial Shell, Charles River Esplanade. July. Free nightly concerts for three weeks and three children's concerts. Conductor: Arthur Fiedler.

**GRANT PARK SUMMER CONCERTS**, Chicago, Ill. Grant Park Bandshell. June 24 to Aug. 16. Free concerts by Grant Park Symphony, with guest conductors and soloists. Managing director: Walter L. Larsen. Auspices: Chicago Park District.

**HOLLYWOOD BOWL CONCERTS**, Hollywood, Calif. Eight-week season beginning in July. Hollywood Bowl Orchestra (Los Angeles Philharmonic), with guest conductors and soloists. President: Neil Petree, 2301 N. Highland Ave.

**HONOLULU POPS ORCHESTRA**, Honolulu, T. H. Kapiolani Park. Summer evening series. Conductor: Robin McQueen. Manager: Lloyd T. Krause, P.O. Box 3851.

**LES CONCERTS SYMPHONIQUES**, Montreal, P. Q. Weekly concerts in July, with guest soloists and conductors. Manager: Pierre Béique, 1476 Sherbrooke St., W.

**LOS ANGELES MUSIC FESTIVAL**, Los Angeles, Calif. Concerts by orchestra, chorus, and soloists in May and June. Musical director: Franz Waxman. Auspices: Los Angeles Orchestral Society.

**MONTREAL FESTIVALS**, Montreal, P. Q. Mount Royal Chalet. Opera productions. President: Paul Gouin, 1224 St. Catherine St. W.

**MUSIC UNDER THE STARS**, Milwaukee, Wis. Emil Blatz Temple of Music. Washington Park. June to August. Orchestra concerts, with guest conductors and soloists. Manager: Sam Basan, 201 N. 9th. Auspices: County Park Commission.

**MUSIC UNDER THE STARS**, Seattle, Wash. Green Lake Aquatheatre. Concerts and stage performances. Musical director: Gustave Stern. Auspices: Seattle Park Board.

**NEW ORLEANS SUMMER POP CONCERTS**, New Orleans, La. Beauregard Square. June and July. Three orchestra concerts weekly. Conductor (1952): Isler Solomon. General manager: Irwin Poche.

**OGLEBAY INSTITUTE**, Wheeling, W. Va. Oglebay Park Amphitheatre. Summer concerts and opera productions in July and August. Executive director: Edwin M. Steckel.

**OJAI FESTIVALS**, Ojai, Calif. May 21 to 24. Chamber-music programs. Music director: Thor Johnson. Manager: John Bauer.

**PENNINSULA MUSIC FESTIVAL**, Fish Creek, Wisc.

Symphony concerts, July 28 to Aug. 8. Conductor: Thor Johnson. Secretary: Mrs. Carl T. Wilson, 4206 N. Maryland Ave., Milwaukee, Wisc.

**PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA**, Duxbury, Mass. July and August. Concerts, operas, and plays. Director: David Blair McClosky.

**PROMENADE SYMPHONY CONCERTS**, Toronto, Ont. Toronto Philharmonic, with guest conductors and soloists. Manager: Ernest Johnson, 279 Yonge St.

**RAVINIA FESTIVAL**, Ravinia Park, Ill. June 24 to Aug. 10. Six weeks of concerts by Chicago Symphony, with guest conductors and soloists; one week of chamber music. Chairman: Howell W. Murray.

**RED ROCKS FESTIVAL**, Denver, Colo. Red Rocks Amphitheatre. July and August. Denver Symphony, with soloists. Conductor: Saul Caston. Manager: Helen Black.

**ROBIN HOOD DELL CONCERTS**, Philadelphia, Penna. Fairmount Park. June to August. Robin Hood Dell Orchestra, with guest conductors and soloists. Manager: Frederic R. Mann, 1420 Walnut St.

**ST. PAUL POP CONCERTS**, St. Paul, Minn. Three nights a week from July 9 to Aug. 30. Conductor: Hermann Herz.

**SAN DIEGO SYMPHONY**, San Diego, Calif. Balboa Park Bowl. Six summer concerts. Conductor: Fabien Sevitzyk.

**STADIUM CONCERTS**, New York City. Lewisohn Stadium. June to August. Five concerts a week for six weeks, June 23 to Aug. 2. Stadium Concerts Symphony, with guest conductors and soloists.

**TWILIGHT TIME SUMMER SERIES**, Oklahoma City Okla. Edgemere Under the Stars Amphitheatre. Oklahoma City Symphony players, with soloists and chorus. Programs on Friday nights for eight weeks. Conductor: Tracy Silvester.

**VENTNOR CITY SUMMER MUSIC FESTIVAL**, Ventnor City, N. J. August. Programs by guest soloists and ensembles. Artists' committee chairman: Abigail K. Hoffman, 15 S. New Haven Ave.

**WATERGATE CONCERTS**, Washington, D. C. Twelve concerts by the National Symphony, with soloists.

## EUROPE

### Austria

**BREGENZ**. Music Festival. Light-opera and ballet performances and concerts. July 25 to Aug. 16.

**SALZBURG**. Salzburg Festival. Opera performances and concerts. July 26 to Aug. 30.

**VIENNA**. Spring Music Festival. Opera performances and concerts. May 30 to June 21.

### France

**ABBAYE DE ROYAUMONT**. Semaines Musicales Internationales. Weekend concerts. June.

**AIX-EN-PROVENCE**. International Festival of Music. Opera performances and concerts. July 10 to 30.

**BESANCON**. Musical Festival. Sept. 3 to 13.

**BORDEAUX**. Music Festival. May 12 to 24.

**LYON-CHARBONNIERES**. Music Festival. June 20 to July 10.

**MENTON**. Music Festival. August 1 to 15.

**NICE**. Spring Music Festival. June.

**NIMES**. Summer Festival. Dance events. July.

**PARIS**. Summer Musical Evenings. July and August.

**PRADES**. Chamber-music programs, directed by Pablo Casals. August.

**SCEAUX**. Music Festival. June 14 to July 12; Sept. 6 to Oct. 11.

**STRASBOURG**. Music Festival. June 5 to 14.

**VERSAILLES**. Music Festival. June.

### Germany

**ANSBACH**. Bach Week. June.

**BAYREUTH**. Bayreuth Festival. Wagner operas. July 23 to Aug. 23.

**BERLIN**. Berlin Festival Weeks. September.

**COBLENZ**. Season of outdoor operettas. June 28 to Sept. 13.

**MUNICH**. Opera festival performances by Bavarian State Opera. July 22 to Aug. 23.

**STUTTGART**. Mozart Festival. June.

**WIESBADEN**. International Opera and Ballet Festival. May 2 to 30.

**WURZBURG**. Mozart Festival. June and July.

### Great Britain

**EDINBURGH**. Edinburgh Festival. Opera and ballet performances and concerts. Aug. 23 to Sept. 12.

**GLYNDEBOURNE**. Glyndebourne Opera Festival. June 6 to July 20.

### Italy

**ENNA**. Opera performances at Lombardi Castle. July.

**FLORENCE**. Maggio Musicale. Opera and concert performances. May 2 to June 24.

**FLORENCE**. Musical Evenings. July and August.

**MILAN**. Opera and concert season at La Scala. June.

**PERUGIA**. Sagra Musicale dell' Umbria. Sacred choral concerts. September 18 to 30.

**ROME**. Opera performances at Baths of Caracalla. July.

**VENICE**. International Festival of Contemporary Music. Sept. 10 to 20.

**VERONA**. Opera performances at the Verona arena. July.

**Norway**

**BERGEN**. Music Festival. June.

**The Netherlands**

**THE HAGUE**. Holland Festival. Opera and ballet performances and concerts. June 15 to July 15.

**Switzerland**

**FRIBOURG**. Music Festival. July.

**LUCERNE**. International Music Festival Weeks. Aug. 10 to Sept. 12.

**ZURICH**. June Festivals. Orchestra concerts in the Tonhalle. June 2 to 23.

**LITTLE ORCHESTRAS**

(Continued from page 252)

and Artists Corporation. 711 Fifth Ave., New York 22, N. Y.

**BUFFALO SYMPHONETTE**. Conductor: Fred Ressel. 14 Cheltenham Drive, Buffalo, N. Y.

**CLEVELAND LITTLE SYMPHONY**. Conductor: Theodore Bloomfield. 11001 Euclid Ave., Cleveland 6, Ohio.

**COLUMBUS LITTLE SYMPHONY**. Conductor: George Hardesty. President: Mrs. Wallace Mountcastle, 589 E. N. Broadway, Columbus, Ohio.

**FORT WAYNE PHILHARMONIC SINFONIETTA**. Conductor: Igor Buketoff. Manager: Thomas E. Dustin, 631 W. Jefferson St.

**HAROLD BYRNS CHAMBER ORCHESTRA**. Conductor: Harold Byrns. 1330 1/2 Havenhurst, Los Angeles, Calif.

**LITTLE ORCHESTRA SOCIETY**. Conductor: Thomas Scherman. Manager: Thea Dispeker. Tour direction: Columbia Artists Management, 113 W. 57th St., New York 19, N. Y.

**LITTLE SYMPHONY OF DETROIT**. Manager: Bernard Rosen. 5320 John R. Ave., Detroit, Mich.

**LONGINES SYMPHONETTE**. Conductor: Mishel Piastro. Manager: Clarence E. Cramer, Kimball Bldg., Chicago, Ill.

**LOS ANGELES CHAMBER SYMPHONY**. Music director: John Vincent. President: Conrad H. Lester.

**MANHATTAN CHAMBER ORCHESTRA**. Conductor: Charles Schiff, 600 W. 116th St., New York, N. Y.

**MEMPHIS SYMPHONIETTA**. Conductor: Vincent de Frank. Goodwyn Institute.

**MOZART ORCHESTRA**. Conductor: Robert Scholz. Manager: Erminie Kahn. 113 W. 57th St., New York 19, N. Y.

**NEW CHAMBER ORCHESTRA OF PHILADELPHIA**. Conductor: Ifor Jones, 18th and Pine Sts., Philadelphia, Penna.

**NIES-BERGER CHAMBER ORCHESTRA**. Conductor: Edouard Nies-Berger. 63 W. 55th St., New York, N. Y.

**NORTHWEST SINFONIETTA**. Conductor and manager: Henry Denecke, Room 223, Northrup Auditorium, University of Minnesota, Minneapolis 14, Minn.

**PORTLAND CHAMBER ORCHESTRA**. Conductor: Boris Sirpo. P.O. Box 244. Portland, Ore.

**SAIDENBERG LITTLE SYMPHONY**. Conductor: Daniel Saidenberg. Manager: Colbert-LaBerge, 15 W. 44th St., New York, N. Y.

**ST. LOUIS LITTLE SYMPHONY**. Conductors: Stanley Chapple and Max Steindel. Manager: Mrs. Henry Bry. 1170 Hampton Drive, St. Louis 17.

**WORCESTER LITTLE SYMPHONY**. Conductor: Harry Levenson. 4 Walnut St., Worcester, Mass.

**ZIMBLER STRING SINFONIETTA**. Leader: Josef Zimmler. Manager: Aaron Richmond. Boston, Mass.



# GROUP ATTRACTIONS ON TOUR

**AGNES DE MILLE DANCE THEATRE.** Company of 50. Coast to coast tour of 25 weeks. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

**THE ANGELAIRES.** Harp Quintet. Tours in November and December; January through March. Management: Columbia Artists Management. Personal direction: Kurt Weinhold.

**BAKALEINIKOFF SINFONIETTA.** Ensemble of 20. Conductor: Vladimir Bakaleinikoff. Management: National Concert and Artists Corporation.

**BALLET Russe de Monte Carlo Concert Company.** Company of twenty. Tour October through March. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown.

**BECKER ENSEMBLE.** Female violin, piano, cello, and flute quartet. Management: Horace J. Parmelee.

**BELL SINGERS.** Canadian all-girl chorus of 35. Director: Leslie Bell. Tours in October and February. Management: Columbia Artists Management. Personal direction: Kurt Weinhold.

**BOSTON ORATORIO SINGERS.** Vocal quartet. Management: Demeter Zachareff.

**BOSTON POPS ORCHESTRA.** Ensemble of 75. Conductor: Arthur Fiedler. Tour in February and March, from Boston west to St. Louis and south to Louisville. Management: Columbia Artists Management. Personal direction: Judson, O'Neill, and Judd (by arrangement with the Boston Symphony Orchestra).

**CAMBRIDGE FESTIVAL ORCHESTRA.** Conductor: Daniel Pinkham. Appearances in New England. Management: Demeter Zachareff.

**CANDLELIGHT SERENADE.** Soprano and mezzo-soprano with harp and cello. Tour in fall and spring. Management: Celebrity Artists Corporation.

**CARIB SINGERS.** American tour during the season. Management: M. P. Bichurin.

**CARMEN JONES.** Featuring Muriel Rahn and other singers from the original Broadway production of Oscar Hammerstein's adaptation of the Bizet opera. Tour in fall. Management: Kenneth Allen.

**THE CHANTICLEERS.** Male quartet. Tours of the South in fall; middle and far West in winter and spring. Management: Norma Waldon.

**CHARLES KULLMAN AND THE RONDOLIERS** (male quartet). Tour in fall, Pennsylvania, Ohio, Michigan, Illinois, Indiana, Minnesota, Wisconsin, Ontario; tour of East beginning in February. Management: Columbia Artists Management. Personal direction: Judson, O'Neill, and Judd.

**COLUMBUS BOYCHOIR OF PRINCETON.** Chorus of 24. Coast-to-coast tour beginning Oct. 1. Management: Kenneth Allen.

**LES COMPAGNONS DE LA CHANSON.** Company of ten singers, with Natalie Ryshna, pianist. Tour from Jan. 4 to Feb. 15, eastern states, southern New England, and Canada. Management: Columbia Artists Management. Personal direction: Andre Mertens.

**CONCERTO HIGHLIGHTS.** Piano concertos. Conductor-pianist: Sidney Foster, with ensemble of twelve. Management: National Concert and Artists Corporation.

**DE PAUR INFANTRY CHORUS.** Ensemble of 33. Tour September through January, followed by European tour.

**DETROIT SYMPHONY.** Conductor: Paul Paray. Tour in January and February. Management: National Concert and Artists Corporation.

**EUZKADI.** Company of 15 singers, dancers, and musicians from the Basque Pyrenees. Tour during second half of season. Management: Albert Morini.

**FESTIVAL OF SONG.** Fred Waring production. Company of 33 singers, dancers, and musicians. Management: National Concert and Artists Corporation.

**FIRST PIANO QUARTET.** Fall tour from Oct. 9 to Nov. 25, New York State, Ohio, Michigan, Wisconsin, Minnesota, Central Canada, Nebraska, Missouri, Indiana, Pennsylvania; New England and Eastern Canada tour from Nov. 27 to Dec. 15; winter and spring tour from Jan. 13 to April 21, Atlantic seaboard states, southern states, Louisiana, Texas, Arizona, Colorado, Utah, California, Oregon, Washington, Idaho, Oklahoma, Missouri, West Virginia, Pennsylvania. Management: Fadinan Associates, Ltd.

**GERSHWIN FESTIVAL.** Company of 30, including Gershwin Concert Orchestra. Conductor: Lorin Maazel. Soloists: Jesus Maria Sanroma, pianist; Carolyn Long, soprano; Theodore Uppman, baritone. Tour January through April, New York, middle West, Texas, and eastern states. Produced by H. Lanin Management, Inc. Management: Columbia Artists Management. Personal direction: Andre Mertens.

**GOTHAM PLAYERS.** Clarinet, piano, ang string ensemble. Management: Colbert-LaBerge.

**GUARD REPUBLICAN BAND OF PARIS** (Musique de la Garde Republicaine de Paris). Ensemble of 74. Conductor: Francois Julien Brun. Twelve-week tour in fall. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown (by arrangement with the French Minister of National Defense).

**HELSINKI UNIVERSITY CHOIR.** Male chorus of sixty. Director: Martti Turunen. Tour in fall. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown.

**IMMORTAL MUSICALS IN CONCERT.** Sigmund Romberg highlights. Management: National Concert and Artists Corporation.

**JOSE GRECO SPANISH BALLET.** Company of 30. Coast-to-coast tour starting in October. Management: Consolidated Concerts.

**LITTLE ORCHESTRA SOCIETY.** Ensemble of 26. Conductor: Thomas Scherman. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown.

**LONGINES SYMPHONETTE.** Ensemble of 29. Conductor: Mishel Piastro. West Coast tour in fall; East Coast tour in March and April. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown (by arrangement with Clarence Cramer).

**MADAME BUTTERFLY.** Concert version in English. Tour east of St. Louis in January and February. Management: Jack Adams.

**MARINA SVETLOVA,** with two solo dancers and pianist. Tours in fall and spring. Management: Columbia Artists Management. Personal direction: Horace J. Parmelee.

**MATINEE OPERA COMPANY.** Company of six, with piano. Presents Hansel and Gretel. Management: Willard Matthews.

**MOZART ORCHESTRA.** Ensemble of eighteen. Conductor: Robert Scholz. Tour of eastern states during fall and spring. Management: Erminie Kahn.

**MUSICAL AMERICANA.** Company of twenty. Presents folk concert. Producer: Mary Hunter. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown.

**MUSICAL ARTS CHOIR.** Director: Otello Wilson. Tour in April, Minnesota, North and South Dakota. Management: Willard Matthews.

**NATIONAL OPERATIC SEXTET.** Managing director: Attilio Baggiore, tenor. Management: National Concerts and Artists Corporation.

**NEW ART WIND QUINTET.** Tours of the middle West in fall; the South in January; the West Coast in spring. Management: Norma Waldon.

**NEW ENGLAND OPERA THEATRE.** Presents Mozart's Merry Masquerade. Musical director: Boris Goldovsky. Tour in fall. Management: National Concert and Artists Corporation.

**NEW YORK WIND ENSEMBLE.** Comprising the New York Woodwind Quintet and the New York Brass Ensemble. Management: Erminie Kahn.

**NIGHTS OF SONG.** Male Quartet. Management: Celebrity Artists Corporation.

**OPERA IN MINIATURE.** Presents English version of Cavalleria Rusticana. Management: Willard Matthews.

**ORATORIO QUARTET,** with piano. Management: Willard Matthews.

**PANEGYRIS.** Royal Festival Company of Greece. Company of 22 singers, dancers, and musicians. Tour during first half of season. Management: Albert Morini.

**PHILHARMONIC PIANO QUARTET.** Four pianos. Tour in fall, New England and eastern states, mid-western and southern states, Chicago. Management: Columbia Artists Management. Personal direction: Judson, O'Neill, and Judd.

**PIANO PLAYHOUSE,** with Grace Castagnetta, pianist; Ken Clarke, jazz exponent; a duo-piano team; and Milton Cross, commentator. Tour in October and November. Management: Columbia Lecture Bureau.

**PRO MUSICA ANTIQUA.** Ensemble of six instrumentalists and five singers. Director: Safford Cape. Management: Colbert-LaBerge.

**RANDOLPH SINGERS.** Director: David Randolph. Management: Colbert-LaBerge.

**RUTH PAGE AND BENTLEY STONE,** with two other male dancers and pianist. Management: Clarence Cramer.

**SADLER'S WELLS BALLET.** Twenty-week coast-to-coast tour beginning in September. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

**SAIDENBERG LITTLE SYMPHONY.** Conductor: Daniel Saidenberg. Management: Colbert-LaBerge.

**ST. PAUL'S CATHEDRAL CHOIR OF LONDON.** Chorus of fifty. Tour from Oct. 1 to Nov. 25. Management: Columbia Artists Management. Personal direction: Judson, O'Neill, and Judd (by arrangement with the Dean of St. Paul's).

**SALZBURG MARIONETTE THEATRE.** Coast-to-coast tour, October through April. Management: Jack Adams.

**SALZEDO AND SPANISH DANCERS.** Management: National Concert and Artists Corporation.

**THE SERENADERS MALE QUARTET.** Short tours from Chicago. Management: Clarence Cramer.

**SINDA IBERIA.** Spanish dancer with two male dancers, guitarist, and pianist. Coast-to-coast tour during the season. Management: Clarence Cramer.

**SLAVENSKA-FRANKLIN BALLET.** Company of 50, with Alexandra Danilova; orchestra. Presents Streetcar Named Desire and Mlle. Fifi. Coast-to-coast tour during the season.

**THE SONG MASTERS.** Male quartet and accompanist. Management: Columbia Artists Management. Personal direction: Horace J. Parmelee.

**STUTTGART CHAMBER ORCHESTRA.** Ensemble of seventeen. Conductor: Karl Münchinger. Tour from Feb. 15 to April 10, eastern Canada, East and middle West. Management: Columbia Artists Management. Personal direction: Andre Mertens.

**TOTENBERG INSTRUMENTAL ENSEMBLE.** Ensemble of nine. Tour in spring. Management: Columbia Artists Management. Personal direction: Kurt Weinhold.

**TRAPP FAMILY SINGERS.** Ensemble of nine. Conductor: Franz Wasner. South American tour in spring and early summer following American tour. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown.

**TUCSON ARIZONA BOYS CHOIR.** Director: Eduardo Caso. Management: Columbia Artists Management. Personal direction: Horace J. Parmelee.

**VIENNA ACADEMY CHORUS.** Chorus of 24, with instrumental accompanist. Director: Ferdinand Grossman. Tour from Sept. 23 to Dec. 19, Chicago, middle West, Northwest, California, and New York via northern Texas. Management: Columbia Artists Management. Personal direction: Andre Mertens.

**VIENNA PHILHARMONIC.** Seven-week tour beginning Jan. 24, East and middle West only. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

**VIENNA STRING ORCHESTRA.** Ensemble of fourteen. Conductor: Kurt Rapf. Soloist: Rosl Schwaiger, soprano. Eight-week coast to coast tour. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

**VINAVER SYMPHONIC VOICES.** Chorus of twelve. Ten-week coast to coast tour beginning Jan. 10. Management: Hurok Attractions. Booking direction: National Concert and Artists Corporation.

**VIRTUOSI DI ROMA.** Ensemble of fourteen. Conductor: Renato Fasano. Tour from October to mid-December. Management: Columbia Artists Management. Personal direction: Coppicus, Schang, and Brown.

**WAGNER OPERA COMPANY.** Presents Il Trovatore. Soloists, chorus, and orchestra of 26. Ten-week tour beginning in fall. Management: Charles L. Wagner.

**WINNIPEG BALLET.** Company of 26. Six- to eight-week tour in spring. Management: Columbia Artists Management. Personal direction: Judson, O'Neill, and Judd.

**YMA SUMAC AND COMPANY.** Dancers, Andean drummers and musicians. Management: Kenneth Allen.

# MUSICAL AMERICA'S

## ANNUAL SURVEY OF AMERICAN CITIES

### Chicago

By LOUIS PALMER

**Chicago Symphony.** 220 S. Michigan Ave. Auspices: Chicago Orchestral Association. Conductor: Rafael Kubelik. Associate conductor: George Schick. President: Eric Oldberg. Manager: George A. Kuypers. Orchestra Hall, 2,582. 28 pairs of subscription concerts on Thursday evenings and Friday afternoons, beginning Oct. 2; twelve subscription concerts on the first and third Tuesdays of the month, beginning Oct. 14; sixteen Pop concerts on Saturday evenings; two identical series of six Young People's Concerts on Monday and Tuesday afternoons; eastern tour, including Boston, New York and Washington, D. C., during the first two weeks of March; season of ten Monday evening concerts in Milwaukee, beginning Oct. 13. Guest conductors: Guido Cantelli, Jan. 8 and 9; Otto Klemperer, Jan. 13, 15 and 16; Bruno Walter, Jan. 27, 29 and 30, Feb. 5 and 6. Subscription series soloists: Irmgard Seefried, Raya Garbousova, Szymon Goldberg, Rudolf Serkin, Gerald and Wilfred Beal, Clark Brody, Pierre Fournier, Arthur Grumiaux, Rudolf Firkusny, Milton Preves, William Kapell, Myra Hess, Jascha Heifetz, Isaac Stern, Vladimir Horowitz, Solomon, Zadel Skolovsky, Irwin Fischer, Maryan Filar, Constance Keene.

**Committee for Opera in Chicago.** Chairman: Bentley G. McCloud, Civic Opera House. Civic Opera House, 3,625. Sponsors 20 performances by the New York City Opera Company, Nov. 12 to 30.

**Ravinia Festival.** Ravinia Park, Highland Park. Auspices: Ravinia Festival Association. Chairman: Howell W. Murray. Six weeks of summer concerts by the Chicago Symphony under guest conductors, on Tuesday, Thursday and Saturday evenings, and Sunday afternoons, beginning in June; one additional week of non-symphonic music.

**Grant Park Symphony.** Auspices: Chicago Park District. Conductor: Nicolai Malko. General supervisor:

Walter L. Larsen. Grant Park. Eight weeks of concerts, with guest conductors and soloists, beginning in June: symphonic programs on Wednesday and Friday evenings; operas, operettas, and special programs on Saturday and Sunday evenings.

**Allied Arts Corporation.** 20 N. Wacker Dr. Managing director: Harry Zelzer. Orchestra Hall, 2,582. Sponsors the following series:

History and Enjoyment of Music Series. Section I: Yehudi Menuhin, Oct. 19; Dorothy Maynor, Nov. 30; Cesare Siepe, Jan. 18; Vienna Choir Boys, March 15; Denver Symphony, April 5; Jan Pearce, April 19; Boston Symphony, May 17. Section II: Danish National Radio Orchestra, Nov. 9; Ferruccio Tagliavini and Pia Tassinari, Feb. 22; Nathan Milstein, March 1; Cincinnati Symphony, March 8; Marian Anderson, March 29; Pro Musica Trio, with Louis Sudler, April 12; William Warfield, April 26.

Zelzer Concert Series. Danish National Radio Orchestra, Nov. 8; Mischa Elman, Jan. 10; Victoria de los Angeles, Jan. 24; Cincinnati Symphony, March 7; Richard Tucker, March 14; Denver Symphony, April 4; Boston Symphony, May 16.

Allied Arts Piano Series. Witold Maluczynski, Nov. 2; Ervin Laszlo, Nov. 16; Alexander Brailowsky, Dec. 13; Florence Kirsch, Jan. 4; Artur Rubinstein, Jan. 25; Luboshutz and Nemenoff, Feb. 8; Rudolf Firkusny, May 2.

Allied Arts Dance Series. Civic Opera House, 3,625. Ballet Theatre, Oct. 26; Slavenska-Franklin Ballet, Nov. 23; Ana Maria Spanish Ballet, Nov. 30; Mata and Hari, March 22; José Greco Spanish Ballet, April 12.

Extra concerts: Jeanette MacDonald, Sept. 28; Jaroff Male Chorus, Oct. 5; De Paur Infantry Chorus, Feb. 15; Paganini Quartet, Jan. 11; special New Year's Eve performance of Rigoletto.

**Civic Opera House.** 20 N. Wacker Dr. Manager: Charles Gilbert. Ballet Theatre, Oct. 23 through Nov. 2.

**Mid-West Music Foundation.** 224 S. Michigan Ave. President: Mary Wickerham. Orchestra Hall, 2,582. Sponsors the following series.

Musical Arts Piano and Concert Series: Guiomar Novaes, Oct. 21; Nicola Rossi-Lemeni, Nov. 18; Rudolf Serkin, Dec. 2; Dean Sanders, Jan. 20; Benno Moiseiwitsch, Feb. 3; Solomon, March 3; Michael Rabin, March 31.

Twilight Concerts: Euzkadi, Oct. 28; Fine Arts Quartet, Nov. 25; Honegger's Jean d'Arc an Bücher, presented by De Paul University School of Music, assisted by Vera Zorina, Dec. 16; Julia Rahaman and Glauco d'Attili, Jan. 13; Wanda Paul and Michael Wilkomirski, Jan. 27; Società Scarlatti di Napoli, Feb. 3; Mildred Dilling and Charlene Dilling Brewer, Feb. 24; Siegel Chamber Music Players, March 17.

Fine Arts Quartet. Fullerton Hall, 500. Four concerts, Oct. 29, Nov. 26, Feb. 18, March 25.

Winnetka Concert Series. New Trier High School. Eugene Istomin, Nov. 17; José Limón Dance Company, Dec. 8; Michael Rabin, Jan. 13; Gérard Souzay, Feb. 11.

**Bertha Ott Concert Management.** 306 S. Wabash Ave. Orchestra

Hall, 2,582. Virgil Fox, Jan. 6; Myra Hess, March 16; Alynne Dumas Lee, May 24. Kimball Hall, 500. Arthur Benavie, Oct. 12; Elise Pope, Nov. 14; Arluster Musgrove, Nov. 16; Leonard Seeber, Nov. 18; Michie Hirata, Nov. 21; Esther Brodey, Dec. 5; Eva Bober, Feb. 4; Edith Lang, Feb. 11; Isabel Mourao, Feb. 24; Mitzi Kinnucan, March 29. Fullerton Hall, 500. Jerry Bailey, Feb. 13.

**University of Chicago Concerts.** Director: Grosvenor Cooper. Mandel Hall. Jennie Tourel, Oct. 24; Mozart Trio, Nov. 7; Eugene Istomin, Nov. 21; Milwaukee Chamber Opera Company, Dec. 12; Hungarian Quartet, Jan. 23; New York Quartet, Feb. 6; Leowenguth Quartet, Feb. 20; Amadeus Quartet, March 6; Albeneri Trio, April 10; Alexander Schneider conducting a chamber orchestra, April 24; Carol Brice, May 8.



George A. Kuypers, manager of the Chicago Symphony



Fritz Reiner, conductor of the Chicago Symphony, 1953-54

**Northwestern University Chamber Music Concerts.** Director: George Howerton. Cahn Auditorium. Fine Arts Quartet, Oct. 28, Nov. 25, Jan. 6, Feb. 10, March 10, May 12. (Continued on page 256)

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# Chicago

(Continued from page 255)

**Roosevelt College Concert Series.** Director: Joseph Creanza. Fullerton Hall, 500. Roosevelt College Quartet, Nov. 5, Dec. 3, Feb. 25, April 1; Josef Marais and Miranda, Jan. 14. Orchestra Hall, 2,582. Robert Shaw Chorale, Oct. 19 and 20.

**Chicago Business Men's Orchestra.** Conductor: George Dasch. President: Cyrus Read. Orchestra Hall, 2,582. Three concerts.

**James Fisher,** 306 S. Wabash Ave. Kimball Hall, 500. Series of ten performances by the Salzburg Marionette Theatre, beginning Nov. 24.

**Howard Will Concert Management.** 332 S. Michigan Ave. Manager: Howard R. Will. Concerts and recitals in Fullerton Hall and Kimball Hall.

**Pro Musica Trio,** Chicago Arts Club. Six Wednesday morning concerts, Oct. 8, Nov. 12, Dec. 10, Jan. 14, Feb. 11, April 22.

**Civic Orchestra.** Conductor: George Schick. Orchestra Hall, 2,582. Two concerts, Dec. 19 and March 30.

**Illinois Federation of Music Clubs,** 115 S. Wabash Ave. President: Virginia Bond Pardee. Sponsors series of community musical workshops, opera workshop, instrumental and vocal contests, scholarships, composition contests, choir clinics, courses of study, and a summer music camp at Lake Forest.

**George A. Kuyper,** 220 S. Michigan Ave. Orchestra Hall, 2,582. Jacob's Pillow Dance Festival, Nov. 10; Irmgard Seefried, Nov. 24; Yale Glee Club, Dec. 22; William Kapell, Jan. 19.

**Apollo Musical Club.** Conductor: Henry Veld. Associate conductor: Robert Birch. Orchestra Hall, 2,582. Two concerts.

**Chicago Park District Field House Musical Activities.** General supervisor: Walter L. Larsen. Sponsors Chicago Park District Opera Guild and other instrumental and choral groups rehearsing in field houses.

**Civic Music Association,** 410 S. Michigan Ave. Conductor: Marx E. Oberndorfer. Sponsors children's choruses at orphanages, community centers, and park field houses, September through May; spring festival (Orchestra Hall, 2,582) May 3.

**Chicago Mendelssohn Club.** Director: John D. James. Kimball Hall, 500. Spring concert.

**Youth Orchestra of Greater Chicago.** Conductor: Herman Felber.



Bertha Ott, director of the Ott Concert Management, Chicago



Harry Zelzer, director, Allied Arts Corporation



Mary Wickerham, director, Wickerham Concert Management

President: Theodore Ticken. Orchestra Hall, 2,582. Two concerts.

**Chicagoland Music Festival.** Auspices: Chicago Tribune Charities, Inc. Director: Philip Maxwell. Musical director: Henry Weber. Choral director: Edgar Nelson. Soldier's Field, Aug. 22.

Other groups: University Men's Glee Club, Paul Young, director; two regular concerts; one Contemporary Arts Festival concert. University Women's Glee Club, John Bryden, director; three concerts. University Chorus, John Bryden, director; two concerts, including Handel's Messiah. Collegium Musicum Ensembles, George Hunter, conductor; two concerts. Opera Workshop, Ludwig Zirner, conductor; one production to be announced.

two concerts with the Chicago Symphony at Orchestra Hall, Chicago.

Opera. Auspices: Illini Theatre Guild. Conductor: Ludwig Zirner. Lincoln Hall Theatre, 778. Four performances of Andre Singer's Alcotiana and Boris Blacher's Romeo and Juliet.

Other Events: Faculty Chamber Music Series, six concerts; Festival Chamber Music Series, six concerts; faculty recitals.

## Champaign-Urbana

By DUANE A. BRANIGAN

The University of Illinois School of Music secured the services of Leopold Stokowski as visiting lecturer and guest conductor of the University Symphony during the first two weeks in November. He conducted the orchestra and the University Oratorio Society in Monteverdi's Vespro on Nov. 12. The University Choir appeared with the Chicago Symphony in Chicago in a performance of Stravinsky's Les Noces on Dec. 4 and 5.

**University of Illinois.** University Auditorium, 2,078; Smith Music Hall, 1,038. Star Course Series. Auspices: University Concert and Entertainment Board. Five subscription and five extra events by visiting artists.

School of Music. Director: Duane A. Branigan.

Walden Quartet. Personnel: Homer Schmitt and Bernard Goodman, violinists; John Garvey, violist; Robert Swenson, cellist. Four concerts. Guest artist: Soulima Stravinsky.

University Symphony and Sinfonietta. Conductor: Bernard Goodman. Five regular concerts; one Contemporary Arts Festival concert; two extra concerts with the University Oratorio Society and University Chorus; four opera performances. Guest conductor: Leopold Stokowski, Nov. 12. Guest artists: University Trio, comprising Paul Rolland, violinist; Louis Potter, cellist; Hubert Kessler, pianist, date to be announced; Myra Hess, March 18.

Faculty Woodwind Quintet. Personnel: Charles DeLaney, flutist; Austin McDowell, clarinetist; David Ledet, oboist; Mary Frances James, bassoonist; Marvin Howe, French horn player.

University Oratorio Society. Director: Paul Young. Two concerts with the University Symphony, in Verdi's Requiem and Monteverdi's Vespro.

University Choir. Director: Paul Young. One regular concert; one Contemporary Arts Festival concert;

## Peoria

By THEO POWELL SMITH

**Peoria Symphony.** Auspices: Peoria Symphony Society. Conductor: Rudolph Reiners. President: James O'Dea. Manager: George Landon. Shrine Mosque, 1,821. Five subscription concerts; one concert at Bradley University; two out-of-town concerts.

**Amateur Musical Club.** President: Mrs. John Radley. Shrine Mosque, (Continued on page 284)

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rity Series

## By CYRUS DURGIN

The season of the Boston Pops Orchestra will find striking exceptions to the usual rule. Arthur Fiedler will conduct a specially-formed orchestra called the "Boston Pops" in a ten-week tour beginning Jan. 20. When the Boston Symphony embarks upon its transcontinental tour, the first five weeks of Pops concerts in Boston, starting April 21, will find Mr. Fiedler conducting a second specially-formed orchestra. The regular Pops orchestra will return to Symphony Hall for the period May 25 through July 3. Otherwise there has been no essential change in the musical character and setup of the City of Boston except for the emergence of the Fanny Peabody Mason Music Foundation. This organization, administered by Paul Doguereau, offers several free concerts during the season.

**Boston Symphony.** 251 Huntington Ave. Conductor: Charles Munch. Associate conductor: Richard Burgin. Manager: George E. Judd. Symphony Hall, 2,631. 24 pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; one concert to benefit the orchestra's pension fund. Transcontinental tour April 20 to May 23.

**Boston Pops Orchestra.** 251 Huntington Ave. Conductor: Arthur Fiedler. Manager: George E. Judd. Symphony Hall, 2,631. Includes approximately 85 Boston Symphony players. Concerts on weekday evenings from May 25 to July 3.



Arthur Fiedler,  
conductor of the  
Boston Pops Or-  
chestra

George E. Judd,  
manager of the  
Boston Symphony

**Esplanade Concerts.** Auspices: Boston Symphony Orchestra, Inc. Conductor: Arthur Fiedler. Manager: George E. Judd. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 Boston Symphony players. Nightly concerts with guest conductors, soloists, and occasionally choral groups, for three weeks in July. Three Wednesday morning concerts for children.

**Berkshire Festival.** Tanglewood, Lenox, Mass. Conductor: Charles Munch. Three weekend series of concerts by chamber orchestra, in July; three weekend series of concerts by the Boston Symphony, beginning late in July.

**Aaron Richmond Celebrity Series.** 143 Newbury St. Manager: Aaron Richmond. Boston Opera House, 3,000; Jordan Hall, 1,019; Symphony Hall, 2,631. Claudio Arrau, Oct. 19; Dancers of Bali, Oct. 20 and 21; Victoria de los Angeles, Oct. 26; José Limón and Company, Oct. 31; Adele Addison, Nov. 2; Mildred Miller, Nov. 16; Jan Smeterlin, Nov. 30; Reginald Kell Players, Dec. 5; Robert Merrill, Dec. 7; Trapp Family Singers, Dec. 7; Vienna Choir Boys, Jan. 4; Richard Tucker, Jan. 11; Monique de la Bruchollerie, Jan. 14; Jennie Tourel, Jan. 18; Andres Segovia, Jan. 25; Paul Badura-Skoda, Feb. 1; Jascha Heifetz, Feb. 8; Gershwin Festival, Feb. 15; Clifford Curzon, Feb. 25; Artur Schnabel, March 8; Chicago Symphony, March 12; William Warfield, March 29; Ballet Theatre, week of Dec. 1.

Also Fania Chapiro, Oct. 28; Helen Dane, Nov. 6; Ervin Laszlo, Nov. 20. Series at Andover, Mass. Phillips Academy, George Washington Auditorium. Reginald Kell Players, Dec. 6; Burl Ives, March 7.

Series at Exeter, N. H. Phillips Exeter Academy. Josh White, Oct. 26; Curtis Quartet, Nov. 9; Monique de la Bruchollerie, March 15.

Series at Williamstown, Mass. Williams College. Saidenberg Chamber players, Oct. 24; Mack Harrell, Nov. 18; Benno and Sylvia Rabinof, Feb. 16.

Other series at Hartford, Conn.; Springfield, Mass.; Providence, R. I.; Portland, Me.

**Harvard Musicale Association Series.** For members only. Harvard Musicale Association rooms, 57-A Chestnut St. Gutberg Sisters, Oct. 24; Curtis Quartet, Nov. 7; Gerson Yessin, Nov. 28; Aaron Rosand, Jan. 9; Zara Nelsova, Jan. 16; Griller Quartet, Feb. 6; Benno and Sylvia Rabinof, Feb. 13; Leo Smit, Feb. 20; Bel Arte Trio, March 20.

**New England Opera Theatre.** Artistic director: Boris Goldovsky. Manager: Burton Jones, Harvard University Press. Boston Opera House, 3,000. The Barber of Seville, Nov. 23; Idomeneo, Jan. 11; Falstaff, March 1. The Boston season will be preceded by a few appearances in other cities.

**Fanny Peabody Mason Music Foundation.** President: Paul Doguereau, 59 Fayerweather St., Cambridge. Jordan Hall, 1,019. Euzkadi, Oct. 8; Paul Tortelier, Nov. 18; Societa Correlli, Jan. 21 and 22; Ania Dorfmann, March 3.



Demeter Zachareff,  
concert man-  
ager, Boston



Anita Davis-  
Chase, opera and  
concert manager,  
Boston



Harrison Keller,  
director, New  
England Conservatory



Boris Goldovsky,  
director of the  
New England  
Opera Theatre

**Handel and Haydn Society.** 687 Boylston St. Conductor: Thompson Stone. President: F. Otis Drayton. Manager: Elizabeth I. Burt. Symphony Hall, 2,631. Handel's Messiah, Dec. 14 and 15; Bach's St. Matthew Passion, March 22.

**Boston Opera Association.** 420 Boylston St. Promotion manager: Anita Davis-Chase. Boston Opera House, 3,000. Spring season by Metropolitan Opera Association.

**Boston Morning Musicales.** 7 Harcourt St. Chairman, executive com-



Albert Alphin,  
director of the  
Boston Conserva-  
tory of Music.



Thompson Stone,  
conductor, Han-  
del and Haydn  
Society

mittee: Mrs. John W. Myers. Manager: Aaron Richmond. Hotel Statler Ballroom, 1,000. Luboshutz and Nemenoff, Nov. 19; Bidu Sayao, Dec. 10; Guiomar Novaes, Jan. 7; Leonard Warren, Jan. 21; Robert Peters, Feb. 4; Martial Singher, March 18.

**Zimmler String Sinfonietta.** Auspices: Friends of Chamber Music. Leader: Josef Zimmler. Manager: Aaron Richmond. Jordan Hall, 1,019. Three concerts.

**Boston Conservatory of Music.** 26 The Fenway. Director: Albert Alphin. Concerts by the orchestra and band, Attilio Poto conductor; the Chorus, Ruben Gregorian, director; the Boston Conservatory Quartet (Gaston Elcus, Harry Ellis Dickson,

Albert Bernard, Jacobus Langendoen); faculty and student concerts; miscellaneous performances by departments of opera, Iride Pilla director; theatre, Harlan F. Grant, director; dance, Jan Veen, director; and ballet, Ruth Sandholm, director.

**Boston Museum of Fine Arts.** Huntington Ave. Educational director: William Germain Dooley. Concert director: Elizabeth Randall. Program editor: Doris Lorentzen. Tap-estry Hall. Free lectures on art, with correlated musical programs.

**Boston Public Library.** Copley Square. Director: Milton E. Lord. Concert and information director: Elizabeth Boudreau. Lecture Hall. Free concerts and lectures.

**Isabella Stewart Gardner Museum.** The Fenway. Concert Room, 350. Free concerts on Sundays, Tuesdays, Thursdays and Saturdays, except on holidays and during August.

**Boston University College of Music.** 25 Blagden St. Dean: Robert A. Choate. Conductor of student orchestra: Francis Findlay. Concerts by Stradivarius Quartet, student orchestra and chorus, and miscellaneous student and faculty programs.

**New England Conservatory of Music.** 290 Huntington Ave. Director: Harrison Keller. Dean: Malcolm H. Holmes. Director, school of opera: Boris Goldovsky. Head of vocal department: Frederick Jagel. Conductor of student orchestra: Malcolm H. Holmes. Director of student chorus: Lorna Cooke De Varon. Conductor of student band: Georges Moleux.

**Lengy School of Music.** 1 Follen St., Cambridge. Director: Melville Smith. Affiliated with Harvard University and Radcliffe College. Student and faculty concerts.

**Harvard University Department of Music.** Cambridge. Chairman: A. Tillman Merritt. Sanders Theatre, 1,200; Paine Hall, 500. Miscellaneous concerts.

(Continued on page 281)

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Pianist



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★ "The San Francisco Symphony Orchestra came back to Sacramento last night with Maryanne Bullock as soloist. The Young pianist provided a forceful, effective realization to the storm and stress and poetic introspection of the Saint-Saens Piano Concerto No. 2."

The Sacramento Bee, Dec. 12, 1952  
(William C. Glackin)

★ "Her technique, was triumphantly equal to the almost savage demands of such items as the Brahms Variations on a Paganini Theme . . . as an interpreter she was thoughtful and honest . . . always avoiding the precocious and the exaggerated. Her dynamic range is wide and her tone has both depth and delicacy."

Los Angeles Examiner, Nov. 7, 1952  
(Patterson Greene)

★ "She chose a program that asked no odds from that of any concert veteran, and presented it with an efficient facility that frequently made the listener forget it was not a concert veteran he was hearing but a mere slip of an 18-year-old girl. Her playing is clean, explicit, unforced and intelligently governed. She has a big tone, which seems a natural endowment rather than the cultivated asset of most young lady pianists, and even at its most assertive it is never hard. . . ."

Los Angeles Daily News, Nov. 6, 1952

★ "Her rhythms are punctuated with sharp and pointed accents, and her phrases have an eminently desirable beginning, middle and end. She knows more-over, the manner in which differences of style must be met with differences in approach. Her playing never wanted in an adequate number of expressive graces. . . ."

Sacramento Union, Dec. 6, 1951  
(Merrill Osenbaugh)

★ "Has a poised, assured way of playing. In short, she has style. A bright tone, careful pedaling, and a relaxed expression were solid foundations upon which a firm success was built. . . ."

San Francisco Call-Bulletin,  
Dec. 10, 1951 (Arthur Bloomfield)

★ "Miss Bullock is a remarkably talented artist . . . poised, alert and attractive, she displayed an unusual amount of technical skill and musical understanding, an attack which had both vigor and delicacy . . . the emphatic applause went to the work of a first-rate soloist."

The Sacramento Bee, July 13, 1951  
(William C. Glackin)

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# San Francisco

By MARJORY M. FISHER

With a passing parade of guest conductors replacing the figure of Pierre Monteux on the San Francisco Symphony podium, and with the organization of the California Civic Music and Arts Foundation as a non-profit, concert-giving body to make its concert series tax free, the San Francisco musical scene has changed, but on the surface only.

**San Francisco Symphony.** Auspices: San Francisco Musical Association. President: Leonora Wood Armsby. Secretary-manager: Howard Skinner. Opera House, 3,250. Eighteen Thursday night, sixteen Friday afternoon, and eighteen Saturday night subscription concerts; five youth concerts conducted by Kurt Herbert Adler, with Alexander Fried as commentator; Art Commission Series, with guest conductors; Standard Symphony radio broadcasts; out-of-town concerts. Guest conductors: Enrique Jorda, eight concerts; Leopold Stokowski, six concerts; Eric Leinsdorf, six concerts; Victor De Sabata, six concerts; Massimo Freccia, three concerts; Karl Münchinger, six concerts; George Szell, five concerts; Bruno Walter, six concerts. Subscription series soloists: Aldo Ciccolini, Nov. 27, 28 and 29; Nicola Rossi-Lemeni, Dec. 4, 5, and 6; Jorge Bolet, Jan. 1, 2, and 3; Rudolf Serkin, Jan. 22, 23, and 24; Ossy Renardy, Feb. 5, 6, and 7; Nicole Henriot, Feb. 19, 20, and 21; Rudolf Firkusny, March 12, 13, and 14; Tossy Spivakovsky, March 19, 20, and 21.

Art Commission Series. Financed by city tax money. Management Art Commission, City Hall. Secretary: Joseph Dyer. Civic Auditorium, 11,000. Guest conductor: Arthur Fiedler. Summer concerts, with local soloists.

**San Francisco Opera Company.** Auspices: San Francisco Opera Association. General Director: Gaetano Merola. President: Robert Watt Miller. Manager: Howard Skinner. Opera House, 3,250. Ten subscription performances; five Sunday matinees; five Wednesday evening performances; four special non-subscription performances; three Opera Guild matinees for school children. Season from Sept. 16 to Oct. 19. Performances in Los Angeles, Oct. 21 to 30; performances also in Sacramento, Fresno, San Diego, and other West Coast cities. Repertoire: Tosca, Rigoletto, Mefistofele, Aida, Il Trittico, Der Rosenkavalier (in English), Il Trovatore, La Traviata, La Fille du Regiment, La Bohème, Don Giovanni, Cavalleria Rusticana, Pagliacci, and L'Amore dei Tre Re.

**San Francisco Opera Guild.** Opera House. President: Mrs. Starr Bruce. Secretary: Bettina Amati. Opera Folde-Rol, Civic Auditorium, 11,000. Sponsors three children's matinees.

**Pacific Opera Company.** Director: Arturo Casiglia. President: Campbell McGregor. Manager: Dario Shindell, 278 Post St. Opera House, 3,250. Hansel and Gretel, during Christmas week; spring season in March; out-of-town performances.

**California Civic Music and Arts Foundation.** Managing director: Paul Posz, 35 Grove St. President: Gordon Trevis. Opera House, 3,250. George London, Nov. 10; Ana Maria's Spanish Ballet, Nov. 14; Vladimir Horowitz, Dec. 2; Yehudi Menuhin, Dec. 10; Elena Nikolaidi, Jan. 19; Victoria de los Angeles, Feb. 6; James Melton, Feb. 18; Marian



Robert Watt Miller, president, San Francisco Opera Association



Gaetano Merola, general director of the San Francisco Opera Association



Howard Skinner, manager of the San Francisco Symphony and Opera



Spencer Barefoot, concert manager, San Francisco

Anderson, Feb. 22; Ballet Theatre, March 2; Zino Francescatti, March 17; Herva Nelli and Robert Weede, March 25; Isaac Stern, April 7; Solomon, April 14; Artur Rubinstein, May 5. Special concert: Jeanette MacDonald, Nov. 7.

**San Francisco String Quartet.** Personnel: Naoum Blinder, Frank Houser, Ferenc Molnar, and Boris Blinder. Marines' Memorial Theatre, 644. Concerts with guests pianists: Adolph Baller, Dec. 15; Rosina Lhevinne, Jan. 21; Marcus Gordon, March 11; Ruth Slenczynski, April 29.

**Curran Theatre.** Jose Greco Spanish Ballet, Oct. 26 to Nov. 8.

**San Francisco Municipal Chorus.** City Hall. Director: Hans Leschke. Appearances with San Francisco Symphony.

**San Francisco Ballet.** 1475 Washington St. Director: Harold Christensen. Official ballet for San Francisco Opera Company. Other appearances.

**Sigmund Stern Grove Midsummer Musicales.** Auspices: City Recreation Commission and Sigmund Stern Grove Committee. Chairman: Mrs. Sigmund Stern. Free opera, symphony, ballet, and choral programs by resident groups, Sunday afternoons from June through September.

**Chamber Music Series.** Auspices: Mills College. Museum of Art, 400. Summer series to be announced.

**Saturday Music, Inc.** Bridge Theatre. Three concerts for children.

**Campion Society.** Co-directors: John Edmunds and Leonard Ralston. President: John Edmunds. Secretary: Allison Ralston, 1152 Glen Ave., Berkeley. Museum of Art, 400. Annual series of programs devoted to English songs and instrumental music, in August and September.

**Gingold's San Francisco Children's Opera.** Co-directors: H. and Norbert Gingold, 1551 Octavia St. Marines' Memorial Theatre, 644. Saturday afternoon programs, dates to be announced.

**San Francisco Boys' Chorus.** Director: Madi Bacon. Veterans' Auditorium, 1,106. Two concerts, Dec. 19 and April 24.

**Spencer Barefoot Celebrity Concerts.** Manager: Spencer Barefoot, 26 O'Farrell St. Veterans' Auditorium, 1,106. Richard Dyer-Bennet, Jan. 14; Juilliard Quartet, Jan. 23 and 26; Brenda Lewis and Raymond Manton, Feb. 9; Andres Segovia, March 6; José Limón Dance Theatre, March 16; Tossy Spivakovsky, March 27; William Kapell and Joseph Schuster, April 1.

**Schola Cantorum.** Director: Giovanni Camajani. War Memorial Opera House, 3,254. Two concerts, Dec. 12 and April 17.

**Griller Quartet.** San Francisco Museum of Art, 500. Two concerts, March 2 and 30.

**Miscellaneous concerts and recitals:** (various auditoriums) Helga Gorlin, soprano, Sept. 12; Alice Ehlers, harpsichordist, and Alex Murray, violinist, Oct. 22, 29, and Nov. 5; Sylvia Jenkins, pianist, Oct. 24; Jaroff Male Chorus, Nov. 9; Nancy Cronburg, soprano, Nov. 18; Eugene Gash, pianist, Dec. 8; Genia Ury, soprano, Jan. 6; Kayton Nesbitt, tenor, Jan. 12; Rosa Casiglia, pianist, Jan. 16; Georgia Laster, soprano, Jan. 20; Robert Lancaster, baritone, Feb. 4; Donald Gramm, baritone, Feb. 17; William Gurr, tenor, Feb. 24; Alma Trio, March 3; Larry Cotton, tenor, March 9; Carruthers Conway, pianist, March 13; Dorothy Renzi, soprano, March 31; Douglas Thompson, pianist, April 6; Sylvia Ghiglieri, pianist, April 8; Elizabeth Spelts, soprano, and Shirley Turner, pianist, April 13; Halprin-Lathrop Dancers, April 15; Richard Cumming, pianist, April 17; Phalen Tassie, soprano, April 20 and 22; Robert Hord, pianist, April 24; Vera Woropaeff, pianist, April 27; Robert Shultz, pianist, May 7; Janet Collins Dance Group, May 15.

# Berkeley

By HELEN CLARKE LOVE

**Berkeley Community Concert Association.** 25 Oak Ridge Rd. President: Mrs. William DeLoss Love. Secretary: Mrs. Kent D. Pursel. Community Theatre, 3,500. Charles Kullman and the Men of Song, Sept. 29; Dorothy Kirsten and David Pelleri, Oct. 15; Longines Symphonette, with Nan Merriman, Nov. 7; Vladimir Horowitz, Dec. 5; Cesare Siepi, Jan. 30; Zino Francescatti, March 19; Philharmonic Piano Quartet, April 16.

**University of California.** Chairman, department of music: Joachim Nin-Culmell. Secretary, committee on drama, lectures, and music: Betty Connors. Community Theatre, 3,500; Wheeler Auditorium, 934. Tanja Ury, pianist, Oct. 26; Griller Quartet, with Ferenc Molnar, violinist, Nov. 9; Griller Quartet, Nov. 23 and Dec. 7; three concerts by Lili Kraus, in January; three concerts by the Griller Quartet, in spring; Boston Symphony, May 7. Concerts by the Chamber Symphony, David Boyden, conductor; University Chorus and Repertory Chorus, Edward Lawton, director; University Band, James Berdahl, conductor.

**Little Symphony.** Auspices: Little Symphony Society. Conductor: Gregory Millar, 58 Roble Rd. Chairman: Isabel Faye. Berkeley Little Theatre, 650. Three concerts, Oct. 22, Oct. 29, Nov. 5.

**Berkeley Young Peoples Symphony.** 2431 Ellsworth St. Conductor: Jessica Marcelli. Manager: William E. Chamberlain. Community Theatre, 3,500. (Continued on page 286)

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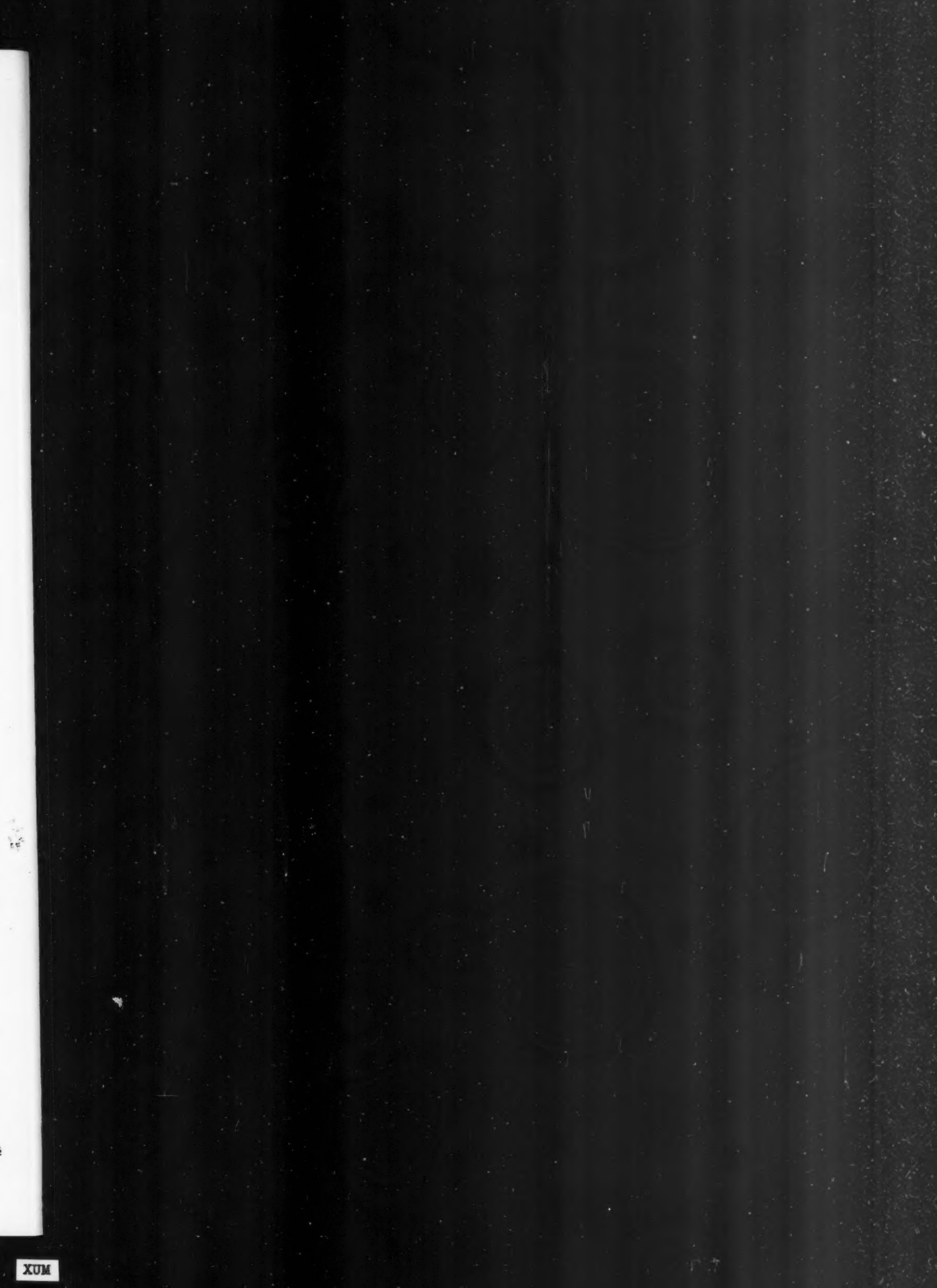
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# Los Angeles

By ALBERT GOLDBERG

As an experiment, the Los Angeles Philharmonic is varying the pattern of its schedule by inaugurating a series of six Friday evening concerts, reducing the number of Friday matinees from eighteen to twelve. Hollywood Bowl followed its season of financial collapse and charity programs with a 1952 season that left the outdoor concerts substantially in the black. The Moss, Hayman, and Wilson concert series, which supplanted the venerable Behymer management, has reorganized on a non-profit basis under the name of the Community Civic Music Association.

**Los Angeles Philharmonic**, 427 W. 5th St. Auspices: Southern California Symphony Association. Conductor: Alfred Wallenstein. Associate conductor: John Barnett. President: Henry Duque. Chairman of the board: Harvey S. Mudd. Manager: Alice Taylor. Philharmonic Auditorium, 2,670. Eleven Thursday night concerts; twelve Friday afternoon concerts; six Friday night concerts; thirteen Symphonies for Youth; 34 concerts on tour in Southern California towns and cities: Pasadena, 6; Santa Barbara, 5; San Diego, 4; Long Beach, 4; San Gabriel, 2; Claremont, 2; Santa Monica, 3; Whittier, 1; Escondido, 1; Bakersfield, 1; East Los Angeles Junior College, 1; Redlands, 1; San Bernardino, 1; San Pedro, 1; Ventura, 1; Santa Ana, 1. Subscription series soloists and special events: Pierre Fournier, Nov. 20 and 21; Nicole Henriot, Nov. 27 and 28; Bruno Walter, guest conductor, Dec. 11 and 12; Artur Schnabel, Dec. 18 and 19; Jascha Heifetz, Jan. 8 and 9; Victor de Sabata, guest conductor, Jan. 22 and 23; Rudolf Serkin, Jan. 29 and 30; Michael Rabin, Feb. 19 and 20; Vronsky and Babin, John Barnett conducting, Feb. 26 and 27; Zino Francescatti, March 5 and 6; Frederick Marvin, March 26 and 27; Isaac Stern, April 2 and 3; Solomon, April 9 and 10; Claramae Turner, April 16.

**Hollywood Bowl Association**, 2301 N. Highland Ave. President: Neil Petree. Executive vice-president: Mrs. Norman Chandler. Manager: Ray W. Smith. Eight weeks of symphony concerts and ballet, July 14 through Sept. 5.

**Greater Los Angeles Plans, Inc.**, 417 S. Hill St. President: Oscar Trippet. Chairman of the board: Harvey Mudd. Executive vice-president and secretary: Ray W. Smith. Sponsoring proposed Los Angeles Music Center and War Memorial Auditorium.

**Los Angeles Civic Light Opera Association**, 427 W. 5th St. General director: Edwin Lester. President: William C. Hartshorn. Philharmonic Auditorium, 2,670. Twenty weeks of light opera and musical comedy: local productions and Broadway importations.

**Greek Theatre**, Griffith Park. Capacity, 4,000. No plans announced for 1953 season.

**Community Civic Music Association**, 707 Philharmonic Auditorium Bldg. Managers: Moss, Hayman, and Wilson. Philharmonic Auditorium, 2,670.

Master Artist Series: Ana Maria's Spanish Ballet, Nov. 10; Jeanette MacDonald, Nov. 11; Solomon, Jan. 20; Cesare Siepi, Jan. 28; Artur Schnabel, Feb. 3; Victoria de los Angeles, Feb. 10; Marian Anderson, Feb. 17; Ballet Theatre, Feb. 24; Igor Gorin, March 3; Mischa Elman, March 18; Jan Peerce, March 24; Helen Traubel, April 7.

Extra events: Triana Spanish Dancers, Oct. 11; Don Cossack Chorus, Nov. 22; Vladimir Horowitz, Dec. 9; Vienna Choir Boys, March 9.



Alfred Wallenstein, conductor, Los Angeles Philharmonic



Alice Taylor, manager of the Los Angeles Philharmonic



Ray W. Smith, manager of the Hollywood Bowl Association



Elmer Wilson, manager of the Elmer Wilson Concert Series

**Los Angeles Music Guild**, 3305 1/2 Wilshire Blvd. President: Irving Ritterman. Vice-president and general manager: Alfred Leonard. Wilshire Ebell Theatre, 1,294. Chamber-music series: Temianka Ensemble, Oct. 16; Handel's Julius Caesar, Ernst Gebert conducting, Dec. 14; Budapest Quartet, Jan. 28 and Feb. 2; New York Quartet, Feb. 16; Brodetsky Chamber Music Ensemble, March 25; New Music Quartet, April 8. Mozart Festival of three concerts, in April. Junior Music Guild concerts, Jan. 17 and March 14.

**Evenings on the Roof**. Executive director: Peter Yates. Executive secretary: William Hume, 5141 1/2 Range View Ave. West Hollywood Auditorium, 600. Eleven chamber-music concerts by Los Angeles musicians, Sept. 15 through Feb. 9. Special events: Schönberg chamber-music cycle; concert by winners of lieder contest; Suzanne Bloch. Seven concerts in Santa Barbara.

**Los Angeles Independent Concert Series**. Crossroads of the World, Hollywood. Manager: Irwin Parnes. Philharmonic Auditorium, 2,670; Wilshire Ebell Theatre, 1,294. Jeannine Thomas, Feb. 14; Dorothy Maynor, March 7; Janet Collins, May 3; International Folk Dance Festival, April 11; Folk Ballad Jubilee, Feb. 28.

**Mary Bran International Artists' Bureau Agency**, P. O. Box 8572,

## Pasadena

By ALBERT GOLDBERG

**Pasadena Civic Symphony and Chorus**, 16 N. Marengo St. Auspices: Pasadena Civic Music Association and City of Pasadena. Conductor: Richard Lert. Manager: Mrs. Alan H. Westervelt. Two orchestral concerts; three combined concerts—Handel's Messiah, Dec. 13 and 14; Parsifal, March 29; Beethoven's Symphony No. 9, May 24; three youth concerts.

**Elmer Wilson Concert Series**, 300 E. Greene St. Manager: Elmer Wilson. Pasadena Civic Auditorium, 3,000. Nadine Conner and David Poleri, Oct. 9; George London, Nov. 21; Vladimir Horowitz, Dec. 12; Solomon, Jan. 22; Victoria de los Angeles, Feb. 17; First Operatic Symphonette, March 3; Jan Peerce, March 27; Carol Brice, April 21; Boston Symphony, May 3.

**Coleman Chamber Music Association**, 16 N. Marengo St. Manager: Harlow Mills. Pasadena Community Playhouse, 854. Pierre Fournier, Nov. 16; Quartetto Italiano, Nov. 30; Juilliard Quartet, with Rosina Lhevinne, Jan. 18; Budapest Quartet, Feb. 1; New York Quartet, Feb. 15; Fine Arts Winds and American Art Quartet, Feb. 15; audition winners, April 26.

**Los Angeles Philharmonic**, Pasadena Series. Chairman Pasadena Philharmonic Committee: Mrs. William E. Taverner. Six concerts. Guest conductor: Bruno Walter, Dec. 10. Soloists: Nan Merriman, Jan. 14; Roger Wagner Chorus; Vronsky and Babin, March 1; Zino Francescatti, March 11; to be announced, April 11.

## California

**Los Angeles County Museum Chamber Concerts**, Exposition Park. Free Sunday afternoon chamber concerts throughout the year.

**Hollywood String Quartet**, 129 N. Ledoux Rd., Beverly Hills. Assistance League Playhouse, 361. Two concerts, in late spring.

**San Francisco Opera Company**. Local sponsor: Southern California Symphony Association. Shrine Auditorium, 6,000. Thirteen performances, Oct. 21 through Nov. 2.

**University of California at Los Angeles Concert Series**. Auspices: Committee on Drama, Lectures, and Music. Chairman: Gustav O. Arlt, 10851 Le Conte Ave. Royce Hall, 2,500. Los Angeles Chamber Symphony, with guest conductors listed above. Young artists: Caterina Miceli, Jean Chaffee, and Amiram Rigai, Feb. 24.

**Guild Opera Company**. Acting secretary: Florence Irish. Manager: John Moss, 707 Philharmonic Auditorium, April 7.

(Continued on page 273)

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# Washington

By THEODORE SCHAEFER

A series of Mozart's works in the concerto form is being featured in this year's concerts by the National Symphony. The children's concerts presented by the orchestra in Constitution Hall and various high school auditoriums throughout the city were sold out for the season and reservations are already being made for next season. The symphony was chosen to present the gala Inaugural Concert for President Eisenhower in January. The musical event of the season was the Philadelphia Symphony's observance of its golden anniversary season in the capital with a magnificent presentation of Arthur Honegger's *Jeanne d'Arc au Bûcher*. The extraordinary number of chamber-music concerts offered the city each year by the Library of Congress, the art galleries, and the universities has been increased by the new series of the Corcoran Art Gallery. A notable trend toward the presentation of contemporary sacred choral works and less hackneyed masses and oratorios by the major church choirs of the city is another stimulating development here.

**National Symphony**, 2002 P St., N. W. Auspices: National Symphony Association. Conductor: Howard Mitchell. President: Gordon S. Ried. Manager: John S. Edwards. Constitution Hall, 3,844; Lisner Auditorium, 1,502. Twenty Wednesday evening concerts in two series, Odd and Even, at Constitution Hall; Four Thursday afternoon concerts, repeating the programs of the previous Wednesdays, at Lisner Auditorium; four concerts at the Coliseum of the University of Maryland; fourteen children's concerts. Wednesday Odd Series soloists: Gladys Swarthout, Oct. 22; Agi Jambor, Nov. 5; Sylvia Meyer, harpist, and Lloyd Geisler, trumpeter, Dec. 3; Paul Badura-Skoda, Dec. 17; Mieczyslaw Horszowski, Jan. 7; Joseph Szigeti, Feb. 4; Howard University Choir, Feb. 18; Werner Lywen, concertmaster, and John Martin, first cellist, March 11; Dame Myra Hess, March 25. Wednesday Even Series soloists: Washington and Cathedral Choral Societies, Oct. 29; Yehudi Menuhin, Nov. 19; Earl Wild, Dec. 10; Lelia Gousseau, Dec. 30; Claudio Arrau, Jan. 28; Benno Moiseiwitsch, Feb. 25; Astrid Varnay and Set Svanholm, April 8. Bruno Walter, guest conductor, Jan. 14, Jan. 21, March 11, March 18. Thursday afternoon concerts: Jan. 29, Feb. 5, March 12, March 26. Special events: Music of Mary Howe, Lisner Auditorium, Dec. 21; Oscar Levant, in an all-Gershwin program, March 21; Washington Ballet, Nov. 29, March 29.

**American University Concerts**, 1108 G St., N. W. Managing director: Patrick Hayes. Constitution Hall, 3,844; Lisner Auditorium, 1,502. Jacob's Pillow Dance Festival, Oct. 9; Danish National Radio Orchestra, Oct. 19; New York Philharmonic-Symphony, Nov. 18; Jeanette MacDonald, Nov. 30; American Savoy-



Howard Mitchell, conductor, National Symphony



John S. Edwards, manager, National Symphony



Patrick Hayes, manager, Hayes Concert Bureau



Constance Snow, manager, Snow Concert Bureau



Richard Bales, musical director, National Gallery Concerts

yards, Inc., presenting *Patience and The Mikado*, Dec. 6, 7; Ana Maria Spanish Ballet, Dec. 13; Trapp Family Singers, Dec. 14; Robert Shaw Chorale, Dec. 18; Jan Peerce, Jan. 18; Vladimir Horowitz, Jan. 20; Baltimore Symphony, with Martha Graham, Feb. 5; Gina Bachauer, Feb. 8; Jascha Heifitz, March 1; Festival of Song, March 7; Chicago Symphony, March 8; Solomon, March 10; Marian Anderson, March 14; Artur Schnabel, March 22; Vienna Choir Boys, March 24. Special events: Charles L. Wagner Opera Company, presenting *Carmen*, two performances, Nov. 23; Salzburg Marionette Theatre, three performances, Jan. 10 and 11.

**Snow Concert Bureau**, 1108 G St., N. W. Manager: Constance Snow. Constitution Hall, 3,844; Loew's Capitol Theatre, 3,430. Eight Tuesday evening concerts by the Philadelphia Orchestra, beginning Oct. 28. Soloists and guest conductors: Mack Harrell, Oct. 28; Vera Zorina, Raymond Gerome (speaking roles), Frances Yeend, Carolyn Long, Martha Lipton, David Lloyd, Kenneth Smith, Temple University Choirs, St. Peter's Boys' Choir (Philadelphia), in Honegger's *Jeanne d'Arc au Bûcher*, Nov. 25; William Kapell and Alexander Hilsberg, Jan. 6; Pierre Monteux, Jan. 27; Zino Francescatti, Feb. 10; Rudolf Serkin, March 27; Efreim Zimbalist, March 31. Four Thursday evening concerts by the Boston Symphony, beginning Nov. 13. Guest conductors: Pierre Monteux, Nov. 13; Guido Cantelli, Feb. 12. Boston Pops Orchestra, Jan. 25. Met-

ropolitan Opera Company, presenting *La Bohème*, *Rigoletto*, *Cavalleria Rusticana*, *Pagliacci*, and *Samson et Dalila*, Loew's Capitol, April 27, 28, and 29.

**Washington and Cathedral Choral Societies**, Massachusetts and Wisconsin Aves., N. W. Auspices: Washington Cathedral. Director: Paul Callaway. Washington Cathedral, 2,000. Three concerts: Brahms's Requiem, with Phyllis Curtin and James Pease, Oct. 29; Bach's B minor Mass, with Adele Addison, Beatrice Krebs, John Tufts and Chester Watson, Jan. 18; Haydn's *Te Deum* in C, and Mass in G, Sowerby's Cantic of the Sun, and Liszt's Psalm Thirteen, in a spring concert to be announced.

**National Gallery Concerts**. Constitution Ave. and Sixth St., N.W. Musical director: Richard Bales. West Garden Court of the Gallery, 1,000 forty concerts on consecutive Sunday evenings, beginning Sept. 21, 1952, including ten by the National Gallery Orchestra, conducted by Richard Bales. Soloists and recitalists: Norman Hollander, Philippe Entremont, Herman Godes, Perry Thew, George Haddad, Maryan Filan, John Kirkpatrick, George Walker, Erno Balogh, Joyce Flissler, Diana Steiner, Louis Gesensway, Martha Lipton, Barbara Troxell, Bessie Maule, Mary Alyce Bennett, Joseph Druian, Sylvia Meyer, Elizabeth Gould, Grace Weisert, Carolyn Elder, Juliette Chaupems, Miksa Merson, Reformation Lutheran Choir, Augustana Choir.

**Phillips Gallery Concerts**, 1600 21st St., N.W. Auspices: Phillips

Gallery. Assistant to the director, in charge of music: Elmira Bier. Music Room, 150. Vocal, instrumental and chamber music concerts on Sunday afternoons and Monday evenings ten months in the year.

**Corcoran Gallery of Art**, 17th St. and New York Ave., N.W. Auspices: Corcoran Gallery and individual sponsors. Director: Henry B. Caldwell. National Gallery Orchestra, Oct. 23; Helen Clayton, Nov. 13; Francis Madeira, Jan. 22; Paganini Quartet, Feb. 21; Renaissance Trio, March 19.

**Library of Congress**, Music Division, East Capitol St. and Independence Ave. S.E. Auspices: Gertrude Clarke Whittall Foundation, Elizabeth Sprague Coolidge Foundation, and Nicholas Longworth Foundation. Coolidge Auditorium, 528. Chamber-music concerts.

**Howard University Concerts**. Auspices: Howard University School of Music. Dean: Warner Lawson. Andrew Rankin Memorial Chapel, 500. George Walker, Dec. 11; Helen Kwalwasser, Jan. 15; Francis Lehnerts, March 5; Natalie Hinderas, March 19.

**Chamber Arts Society**, Michigan Ave. and 4th St., N.E. Auspices: Catholic University of America music department. Director: Emerson Meyers. Music Building Auditorium, 284. Six concerts.

**American University Chamber Music Society**, Massachusetts and Nebraska Aves., N.W. Auspices: American University. Director: George Steiner. Clendenen Hall, 700. Six concerts, beginning Oct. 14.

# Baltimore

By GEORGE KENT BELLOWES

The most important change in the Baltimore Symphony during the past season was the resignation of Reginald Stewart as conductor of the orchestra. Massimo Freccia, formerly conductor of the New Orleans Symphony, has succeeded Mr. Stewart.

The Friday Afternoon Artist Recitals at the Peabody Conservatory of Music were discontinued this year. In place of this series, Mr. Stewart, director of the conservatory, is conducting a group known as the Little Orchestra in a series of Tuesday evening chamber-orchestra concerts—the Candlelight Concerts.

**Baltimore Symphony**, 521 N. Charles



Reginald Stewart, director of the Peabody Conservatory of Music



Frederick R. Huber, manager, Lyric Theatre

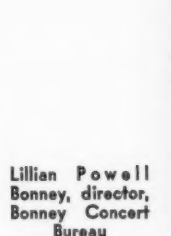


Massimo Freccia, conductor, Baltimore Symphony



John Woolford, manager, Baltimore Symphony

St. Auspices: Baltimore Symphony Orchestra Association. Conductor: Massimo Freccia. President: Alan P. Hoblitzell. Manager: John L. Woolford. Lyric Theatre, 2,800. Twelve mid-week concerts; ten Sunday afternoon concerts; twelve educational concerts (at high school auditoriums); other concerts in Maryland cities. Guest conductor: Dimitri Mitropoulos, Feb. 18. Mid-week concert soloists: Mischa Elman, Nov. 12; Ania Dorfmann, Nov. 19; Erica Morini, Dec. 3; Paul Badura-Skoda, Dec. 10; Rudolf Serkin, Jan. 14; Basil Rathbone, narrator in Schumann's *Manfred* Symphony, Jan. 21; Martha Graham, Feb. 4; NBC-TV Theatre, Mozart's *The Abduction from the Seraglio*, Feb. 25; Ljuba Welitch, March 4.



Lillian Powell Bonney, director, Bonney Concert Bureau



**Peabody Conservatory of Music**, 1 E. Mt. Vernon Pl. Director: Reginald Stewart. Dean: Virginia Carty. Superintendent, preparatory department: Leah Thorpe. Peabody Conservatory Concert Hall, 1,000. Candle-

(Continued on page 281)

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# Philadelphia



Eugene Ormandy, conductor of the Philadelphia Orchestra



Earl McDonald, manager of the Philadelphia Orchestra



Giuseppe Bamboschek, conductor, Philadelphia Civic Grand Opera Company



Humbert A. Pelosi, manager, Philadelphia La Scala Opera Company



Emma Feldman, manager, Philadelphia All Star Concert Series



Vernon Hammond, director of the Academy of Vocal Arts



William K. Huff, executive director of the Philadelphia Forum

By MAX DE SCHAUENSEE

The Philadelphia Orchestra, which opened its 53rd season at the Academy of Music on October 3, continues its half century of activity and musical endeavor with a schedule that enlists 66 concerts of the regular season, 28 Friday afternoon and 28 Saturday night performances, and ten Monday night concerts.

Eugene Ormandy continues as regular and permanent conductor of the orchestra. He has drawn up a schedule for the season that will include four youth concerts, five children's concerts, and three Pension foundation meetings, plus the regular subscription concerts.

**Philadelphia Orchestra**, 1910 Girard Trust Bldg. Auspices: Philadelphia Orchestra Association. Musical director and conductor: Eugene Ormandy. President: Orville H. Bullitt. Manager: Earl McDonald. Academy of Music, 3,004. 78 concerts. Subscription series soloists: Mack Harrell, Oct. 10; Lelia Gousseau, Nov. 3; Krachmalnick and Munroe, Oct. 31; Eleanor Steber, Nov. 10; Gyorgy Sandor, Nov. 21; Efreim Zimbalist, Dec. 5; Edna Phillips, Dec. 12; William Kapell, Dec. 26; Zino Francescatti, Feb. 2; Zino Frobenius, March 6; Nathan Milstein, March 13; Rudolf Serkin, March 20; Anshel Brusilow, March 27; Krachmalnick and Munroe, April 17. Guest conductors: Alexander Hilsberg, Thomas Schippers, Pierre Monteux, Paul Paray, Victor de Sabata.

Concerts on tour: twelve in New York; eight in Washington; six in Baltimore; two each in Harrisburg, Penna., and Richmond, Va.; one each in Atlantic City, N. J.; White Plains, N. Y.; Reading, Penna.; Hartford, Conn.; Knoxville, Tenn.; Birmingham, Ala.; Montgomery, Ala.; Atlanta, Ga.; Clemson, S. C.; Columbia, Mo.; Newark, N. J.; Toledo, Ohio; Hershey, Penna.; Youngstown, Ohio; Detroit, Mich. Concerts in Worcester, Mass. (festival), Oct. 20 to 25, and in Ann Arbor, Mich. (festival), April 30 to May 3.

**Philadelphia-La Scala Opera Com-**

**pany**, 1102 Land Title Bldg., Broad and Chestnut Sts. General manager: Humbert Pelosi. President: Gurney M. Kissinger. Conductors: Carlo Moresco, Michael Lepore. Stage directors: Benjamin Altieri, Fausto Bozza. Ballet: Thomas Cannon Ballet Group. Academy of Music, 3,004. Ten subscription performances: Carmen, Oct. 23; Traviata, Nov. 6; Rigoletto, Nov. 27; Aida, Jan. 13; La Bohème, Feb. 12; Pagliacci and Segreto di Susanna, March 5; Madama Butterfly, March 24; The Gypsy Baron, April 6; Lucia, April 23; Lohengrin, May 12. Principal singers: Lucia Evangelista, Herva Nelli, Jean Madeira, Giacinto Prandelli, Frank Guarrera, Claudio Frigerio, Robert Weede, Alicia de la Cruz, Tomas Cavada, Lorraine Calcagno, Jan Gbur, Norman Scott, Lloyd Harris, Salvatore Puma, Elena Giordano, Louis Mannard.

**Philadelphia Civic Grand Opera Company**, 1422 Chestnut St. General manager: Anthony Terracciano. President: Chevalier Jackson. Conductors: Giuseppe Bamboschek, Vernon Hammond. Ballet: Sena Ballet. Academy of Music, 3,004. Six subscription performances: Madama Butterfly, Nov. 11; L'Oracolo and Cavalleria Rusticana, Dec. 4; Ballo in Maschera, Jan. 29; Aida, Feb. 19; Die Walküre, March 13; La Gioconda, April 9. Principal singers: Zinka Milanov, Maria Curtis, Maria Gasi, Rita Kolacz, Tomiko Kanazawa, Claramae Turner, Sonia Leon, Gloria Lane, Kurt Baum, Walter Fredericks, Lucille Browning, Wesley Swails, Ralph Herbert, Yi-Kwei Sze, John Lawlor, Astrid Varnay, Renato Capocchi, Paul Schoeffler, Set Svanholm, Geri Chisholm, Nicola Moscona, Herta Glaz, Lubomir Vichogonov, Charles Lancaster, Cesare Bardelli, Ferruccio Tagliavini, John Rossi, Eugene Conley, Jean Schneck.

**Dra-Mu Opera Company**. General manager: Raymond Smith. Conductor: Vernon Hammond. Stage directors: Doris Doree, Frederick Robinson. Academy of Music, 3,004. First of a limited number of performances: Samson et Dalila, Nov. 21. Principal singers: Vera Little, Laurence Watson, Gayla Glenn, William A.

Smith, Willard Robinson, James Boyd, John H. Johnson, Rufus Green.

**Robin Hood Dell Concerts, Inc.**, 1420 Walnut St. President: Frederic R. Mann. Manager: Morton Howard. Robin Hood Dell Auditorium, 12,000. Series of outdoor summer concerts, with conductors and soloists to be announced.

**Philadelphia All Star Concert Series**, 262 S. 17th St. Manager: Emma Feldman. Academy of Music, 3,004. Philadelphia Orchestra, presenting Madama Butterfly, Oct. 9; Boyd Neel Orchestra, with Jennie



Mrs. Efreim Zimbalist, president, Curtis Institute of Music



Efreim Zimbalist, director of the Curtis Institute of Music

Tourel, Nov. 20; Ana Maria Spanish Ballet, Dec. 11; Vladimir Horowitz, Jan. 8; Luboshutz and Nemenoff, Feb. 5; Jascha Heifetz, March 12; Robert Shaw Chorale, March 26; New York City Opera Company, April 21.

**Philadelphia Forum**, Inquirer Bldg., 400 N. Broad St. Auspices: Philadelphia Inquirer. Executive director: William K. Huff. Academy of Music, 3,004. Jacobs Pillow Dance Festival, Oct. 29; Danish National Radio Orchestra, Nov. 24; Charles L. Wagner Opera Company, presenting Carmen, Nov. 28; Festival of Song, Jan. 5; Boston Symphony, Jan. 15; Gershwin Festival, Jan. 26; Slavenska-Franklin Ballet, Feb. 9; Little Orchestra Society, with Monique de la Bruchollerie, March 25; Ballet Theatre, April 13 and 14.

**New Chamber Orchestra**, 18th and Pine Sts. Auspices: New School of Music. Conductor: Ifor Jones. Town Hall, 2,200. Five concerts, assisted by Curtis Quartet and soloists. Società Corelli di Roma, Jan. 18.

**Co-Opera Company**, Mid-City YWCA, 2027 Chestnut St. General manager: Frank Tonick. Musical director: Romeo Cascarino. Stage directors: Thomas Erskine, Ada Erskine, Phyllis Whitehorn. Amahl and the Night Visitors and Comedy on the Bridge (Martini), Dec. 20; Poor Sailor (Darius Milhaud) and Gianni Schicchi, Feb. 14; The Impresario and The Devil and Daniel Webster (Douglas Moore), May 16.

**Matinee Musical Club of Philadelphia**, Bellevue-Stratford Hotel Ballroom, 1,300. Orchestra conductor: Louis Vyner. Chorus director: W. Lawrence Curry. President: Mrs. Russell M. Hanscom. Program committee chairman: Blanche Hubbard. Concerts by club members and visiting soloists.

**Philadelphia Music Club**, Clubwoman's Center, Gimbel Bros. President: Mrs. Rudolph A. Rasmussen. Chairman of program committee: Anna Mae Harjes. Wanamaker Auditorium, 1,200; Greek Hall, 300. Concerts by club members and local soloists, October through April.

**Music Teachers Forum**, New Century Club, 124 S. 12th St. President: Miriam Supper Neale. Program committee: Miss Carrie E. Livingston. Monthly meetings, October through May.

**Curtis Institute of Music**, 1726 Locust St. President: Mary Curtis Zimbalist. Director: Efreim Zimbalist. Assistant director: Efreim Zimbalist, Jr. Curtis Hall, 300. Faculty and student recitals; opera, orchestra, and chamber-music programs.

**Free Library of Philadelphia and Musical Fund Society**. Free Library, Logan Square, Parkway at 19th St. Presidents: Joseph Carson and E. Brooks Keffer. Committee on chamber-music concerts: John Louis Haney. Library Lecture Hall, 400. Six

(Continued on page 273)

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## Seattle

By MAXINE CUSHING GRAY

The Seattle Symphony is continuing its policy, for the second consecutive year, of inviting guest conductors for its eight-concert subscription series. The orchestra's Family Night neighborhood concerts are being further developed.

The Washington Caravan was established this season to create bookings for resident artists in surrounding communities.

The new Society of Pacific Northwest Composers is scheduling two concerts of works by its members.

Hugh Becket, local manager for touring stage attractions, has entered the concert field as an independent agent. Greater Seattle, Inc., is also making concert bookings this year.

Seven Civic or Community concert series have been organized within a thirty-mile radius of the city.

**Seattle Symphony**, 1404½ 6th Ave. Auspices: Seattle Symphony Orchestra, Inc. President: Wallace H. Campbell. Managing director: Mrs. Hugh E. McCreery. Civic Auditorium, 6,000. Eighth subscription concerts; six young people's concerts; three Standard Hour broadcast concerts; six out-of-town concerts, including two for children. One or more Family Night neighborhood concerts. Guest conductors: Arthur Fiedler (2), Maurice Abravanel, Milton Katims, Stanley Chapple, Alfred Wallenstein, Leopold Stokowski, Alexander Hilsberg. Subscription series soloists: Jakob Gimpel, Yehudi Menuhin, Grant Johansen, Jane McGowan, Kensley Rosen, Frank Beezhold, Bonnie Jean Douglas.

**Symphony Women's Committee Artist Series.** Chairman: Mrs. George Stoddard, 1040½ 6th Ave. Civic Auditorium, 6,000. Jan. Pearce, Nov. 8; Joseph Szigeti, Dec. 17; Luboshutz and Nemenoff, Jan. 14; First Operatic Symphonette, Feb. 18; Bidu Sayao, Feb. 27; Artur Rubinstein, April 28. Extra attraction: Slavenska-Franklin Ballet, March 11.

**Seattle Community Concert Association**, 1624 4th Ave. President and general manager: Cecilia Schultz. Civic Auditorium, 6,000. Helen Traubel, Oct. 6; Longines Symphonette, with Nan Merriman, Oct. 27; De Paur Infantry Chorus, Dec. 4; James Melton, Feb. 26; Igor Gorin, March 16; Gershwin Festival, April 2; Philharmonic Piano Quartet, April 27.

**Ladies Musical Club Series.** President: Mrs. H. E. Wallis. Metropolitan Theater, 1,650. Gina Bachauer, Nov. 3; George London, Nov. 17; Menahem Pressler, Dec. 3; Dorothy Warenskjold, March 18; Isaac Stern, April 13.

**Friends of Music.** Auspices: University of Washington School of Music and Office of Lectures and Concerts. Meany Hall, 2,000. Paganini Quartet, Dec. 12; New Art Wind Quintet, Jan. 9; Budapest Quartet, Jan. 17; Juilliard Quartet, Jan. 30; Resident Artists' Concert, Feb. 6; Pasquier Trio, March 5; Berthe Poncy Jacobson, Eva Heinitz, Ronald Phillips, April 10.

**Hugh Becket Attraction.** José Greco Spanish Ballet, (Metropolitan Theater, 1,650) Oct. 22 and 23; Jeanette MacDonald, (Civic Auditorium, 6,000) Oct. 30.



Stanley Chapple, director of the University of Washington School of Music

Cecilia Schultz, manager, Seattle Community Concert Association

**Northwest Grand Opera Association.** Musical director: Eugene Linden. General manager: Cecilia Schultz, 1624 4th Ave. Metropolitan Theater, 1,650. The Marriage of Figaro (new English translation by Mr. Linden), Eva Likova, Valfrido Patacchi, Lloyd Harris, John Brownlee, Oct. 3 and 4; repeat performances in Olympia, Oct. 5; Tacoma, Oct. 7.

**Music at Meany.** University of Washington. Auspices: Associated Women Students. Meany Hall, 2,000. William Warfield, Feb. 28; Clarion Male Chorus, April 23.

**Seattle University Guild**, c/o Office of the President. Woman's Century Club Theatre, 520. Leonard Pennario, Jan. 15; Ann Ayars, April 16.

**Washington Athletic Club Music Committee**, 1325 6th Ave. WAC Lounge, 250. Josette and Yvette Roman, Oct. 7; Donald Gramm, March 5; Margaret Roberts, March 17.

**American Guild of Organists.** Washington chapter. Concert chairman: Richard C. Smith, 2215 E. 46th St. Various churches. Fritz Heitmann, Oct. 28; Claire Coci, Feb. 10; Robert Baker, May 12.

**Greater Seattle, Inc.**, Northern Life Tower. Director: Walter Van Camp. Aquatheater (outdoor), 5,200. José Iturbi, Aug. 23.

**Music Under the Stars.** Auspices: Seattle Park Department, Paul V. Brown, superintendent. Aquatheater, 5,200; public parks. Musical director: Gustave Stern. Stage director: Ralph Rosinbum. Musical comedies, operettas, band and orchestral concerts, with resident soloists.

**University of Washington School of Music.** Director: Stanley Chapple. Concerts by University Symphony, Sinfonietta, Bach Society, Opera Theatre (three performances and six lecture-recitals), Concert Band, Madrigal Singers, A Cappella Choir, University Singers, Men's Glee Club, University String Quartet.

**Seattle Philharmonic and Choral Society.** Musical director: Don Bushell. President: George Donaldson, 5209 18th Ave., N. E. Three concerts.

**Seattle Community Symphony.** Auspices: Seattle Park Department. Conductor: Erich Koker. Three public performances in field houses.

**Youth Symphony**, 3122 Franklin Ave. Musical Director: Francis Aranyi. Meany Hall, 2,000. Two concerts, Jan. 23 and April 24. Four concerts in public high schools; sponsor of Pacific Northwest Music Camp.

**Seattle Civic Opera Association, Inc.** Conductor and stage director: Denton Rossell. President: Mrs. John Ford Warris. Metropolitan Theater, 1,650. Madama Butterfly (in English), Sept. 19 and 20.

**Thalia.** Music director: Count Mikael Scheremetiew. Metropolitan Theater, 1,650; Woman's Century Club Theatre, 520. Bastien and Bastienne, and R. S. V. P., Oct. 15; Hansel and Gretel, Dec. 14; other one-act operas to be announced.

**Chamber-music groups:** Seattle String Quartet (Frank Beezhold, Walter Sundsten, Lenore Ward Forbes, Donald Strain); University

## Washington



Eugene Linden, musical director, Northwest Opera Association

Gustave Stern, musical director, Music Under the Stars

String Quartet (Emanuel Zetlin, Karla Kantner, Vilem Sokol, Eva Heinitz); Northwest String Quartet (Kensley Rosen, Nancy Schmitt, Merle McKaig, Chester Wood); Frye Museum Chamber Music Group (Bonnie Douglas, Mary Rychar, Phyllis Blakkestad King); Seattle Art Museum Chamber Music Group, Francis Armstrong, director.

**Society of Pacific Northwest Composers**, c/o Stephen Balogh, Dean of Education, Cornish School. Two concerts of original compositions by members.

**Northwest Friends of the Dance**, 908 E. Madison St. Cornish Theatre, 300. Five concerts by resident dancers.

**Washington Concert Caravan.** President: Mrs. M. I. Kalland, 1514 9th Ave., W. Concert bookings for Washington singers and instrumentalists.

**Choral groups:** All-City Mothersingers, Carlyle Kelly, director; Boeing Male Chorus, David Pritchard, director; Cecilian Choral Club, Count Mikael Scheremetiew, director; Clarion Male Chorus, J. Albert Brevik, director; Nile Temple Chanters, August Werner, director; Norwegian Ladies' Chorus, Gertrude Werner, director; Norwegian Male Chorus, August Werner, director; Oriana Chorus, Berenice E. Paul, director; Philomel Singers, R. H. Kendrick, director; Ralston Male Chorus, Carlyle Kelly, director; Seattle Choral Club, Louis Hall Peterson, director; Seattle Male Chorus, Owen J. Williams, director; Seattle Runeberg Chorus, George Halvor, director; Seattle Symphonic Choir, Loveland Cota, director; Seattle Treble Clef Chorus, Edwin Fairborn, director; Svea Male Chorus, C. H. Sutherland, director; Swedish Women's Chorus, Carl Zeed, director; Verein Arion, Louis Rotter, director.

## Bremerton

By LORNA UMPHREY ERICKSON

**Bremerton Symphony**, 15th St. and Chester Ave. Auspices: Bremerton Symphony Association, Olympic College, and the Bremerton Recreation Dept. Conductor: Gilbert N. Burns. President: Ralph E. Canfield. Manager: Darle Wilson. Civic Recreation Center, 1,600. Four concerts; concert tours in April. Soloists: Nancy Schmidt and Frances Raymond, Oct. 27; Victor Westfall, Dec. 16; Beth Hawkins, Myron Richards, Feb. 9; Marlene Soriano, March 30.

**Community Concert Association, Inc.**, R. R. 2, Box 777. Auspices: Peninsula Music Club. President: John C. Merkel. Coontz Junior High School Auditorium, 1,200. Charles Kullman and the Men of Song, Oct. 21; Menahem Pressler, Dec. 4; Camilla Williams, Jan. 22; Gershwin Festival, April 1.

**Olympian Singers**, 16th St. and (Continued on page 288)

# Denver

By EMMY BRADY ROGERS

The Denver Symphony will augment its regular twenty-week season with a six-week tour, including two concerts in Chicago. An addition to the musical scene is the Denver University string quartet-in-residence, composed of four Denver Symphony members: Walter Eisenberg, Harold Vogt, Byron Darnell, and Fred C. Hoepfner. A newly created post, that of music co-ordinator of Denver, has been filled by Robert Smith, a graduate of the Royal College of Music in London.

**Denver Symphony.** 625 Kittredge Bldg. Auspices: Denver Symphony Society. Conductor: Saul Caston. President: Carl Norgren. Manager: Helen Black. Municipal Auditorium, 3,281. Twenty subscription concerts; eight youth concerts; four Family concerts; two subscribers' concerts; twenty sponsored broadcast concerts; regional tours. Subscription series soloists: Leonard Rose, Oct. 21; Jean Casadesus, Oct. 28; Helen Traubel, Nov. 11; Rudolf Firkusny, Nov. 18; George London, Nov. 25; University of Colorado Chorus, Wesley Smith, director, presenting Effinger's Symphony for Chorus and Orchestra, Dec. 2; Walter Eisenberg (concertmaster) and Fred Hoepfner (first cellist), Dec. 9; Lillian Cushing Dancers, Dec. 16; Vronsky and Babin, Jan. 13; Jascha Heifetz, Jan. 20; Astrid Varnay, Jan. 27; Lamont Singers of Denver University, presenting Honneger's King David, Feb. 17; Solomon, Feb. 24; Michael Rabin, March 3.

Tour, six weeks, beginning March 15; two concerts in Chicago, April 4 and 5.



Saul Caston, conductor, Denver Symphony

Arthur M. Oberfelder, Denver concert manager

Red Rocks Music Festival Series. Red Rocks Theatre, 8,000. July and August.

**Oberfelder Concerts.** 1714 Stout St. Auspices: Arthur M. Oberfelder. Municipal Auditorium, 3,281. Risé Stevens, Oct. 23; Frank Guarrera, Dec. 1; Artur Rubinstein, Jan. 10; James Melton, Feb. 5; Marian Anderson, Feb. 14; Vienna Choir Boys, Feb. 18; Gershwin Festival, March 13.

**Denver Grand Opera Company.** Colfax and Logan Sts. Auspices: Catholic Charities. Conductor: Msgr. Joseph Bosetti. Manager: The Rev. Elmer L. Kolka. Municipal Auditorium, 3,281. Verdi's Rigoletto, with guest artists from the Metropolitan Opera Company, local soloists, and chorus, April 27 and 29.

**Lamont School of Music of the University of Denver.** 909 Grant St. Director: Florence Lamont Hinman. Lamont Singers, Florence Lamont

Hinman, director; appearances with Denver Symphony, in performance of Honneger's King David and in scenes from Moussorgsky's Boris Godounoff, with George London. Opera workshop, Rudolf Fetsch, musical director; Kathryn Kayser, stage director; Menotti's Amahl and the Night Visitors, Pergolesi's La Serva Padrona, and Humperdinck's Hansel and Gretel. A Cappella Choir and Madrigal Singers, Roger Fee, director; regional tours.

**Denver University String Quartet.** Civic Center Assembly Room, 250. Twelve concerts.

**Denver University Community Orchestra.** Conductor: Walter Eisenberg. Buchtel Memorial Chapel. 500. Four concerts; chamber-music classes with performances by the ensembles.

**Denver Musician's Society.** 3222 Josephine St. President: Edith B. Wesson. Eight concerts, with local artists.

**Denver Municipal Band.** City and County Bldg. Auspices: City and County of Denver. Conductor: Henry Everett Sachs. City Park, 5,000. Concerts nightly for six weeks, beginning July 4.

**Denver Civic Music.** City and County Bldg. Auspices: City and County of Denver. Music co-ordinator and conductor: Robert Smith. Denver Civic Choral Association, Municipal Auditorium, 3,281. Handel's Messiah, Dec. 16; Denver Boy's Choir; Denver Civic Band; Denver Male Chorus; non-professional organizations for relaxation, recreation, and education.

**ment.** Executive director: Max Lanner. Perkins Hall, 400. Two recitals monthly during academic year, by the LaSalle Quartet, faculty, students, community artists and organizations. Shove Memorial Chapel, 1,200. Vespers, last Sunday of each month, with music by college and community musicians.

**American Guild of Organists, Colorado Springs Chapter.** Dean: Ray Berry, 3162 W. Colorado Ave. Ten monthly meetings devoted to workshops and forums. Sponsors recitals, hymn and choir festivals; works with area Council of Churches and Ministerial Alliance in presentation of community-wide religious and music festivals.

**Colorado Springs Music Club.** President: Mrs. George W. Bancroft, 314 W. Del Norte St. Eight monthly program-meetings; Christmas concert with American Music Society. Sponsors a Junior Music Club and a Juvenile Music Club.

**American Music Society.** President: Fritz E. Funk, 1721 N. Cascade Ave. Seven monthly program-meetings. Christmas concert with Colorado Springs Music Club.

**Colorado Springs Women's Chorus.** Director: Ray Berry. President: Mignon Pearl, 704 N. Farragut Ave. Affiliated with Colorado Springs Music Club. Appearances in and about the city; spring concert.

**Taylor Memorial Concerts.** Director: Frederick Boothroyd, 17 E. Jefferson St. Grace Church and St. Stephen's. Endowed series of organ recitals, cantatas, and oratorios. Programs twice monthly throughout fall, winter, and spring.

## Pueblo

By RODNEY TOWNLEY

**Pueblo Civic Symphony.** Auspices: Pueblo Civic Symphony Association. Conductor: Raffaello Cavallo. As-

# Colorado

sistant conductor: Adolph Otterstein. President: Marvin C. Knudson. Memorial Hall, 2,000. Soloists: Désiré Ligeti, Oct. 23; Nadia Koutzen, Nov. 10; John W. Moseley, Jan. 12; Grant Johannesen, Feb. 9; Louis Pollak, March 23; Melba Wheeler, April 20.

**Mayre Olin Series.** Manager: Mayre Olin. Memorial Hall, 2,000. Angelières, Oct. 6; Jeanette MacDonald, Nov. 18; Hour of Charm, Nov. 19; Frank Guarrera, Dec. 5; Vienna Choir Boys, Feb. 16.

**Pueblo College.** President: Marvin C. Knudson. Music department chairman: Rodney Townley. College auditoriums. Combined college and civic choruses in Christmas festival, Dec. 11 and 12; student recital, Feb. 10; band concert, with student soloists, Feb. 20; Louis Pollak, Pianist, April 9; spring festival, with combined organizations and student soloists, May 20; student recital, May 28.

**Pueblo Community Band.** Auspices: Pueblo College. Conductor: Leo Moody. Pueblo College auditoriums; Memorial Hall, 2,000. Two concerts. Guest conductor and soloist: Rafael Mendez, April 12.

**Pueblo Community Chorus.** Auspices: Pueblo College. Pueblo college auditorium; Memorial Hall, 2,000. Director: Rodney Townley. President: J. W. Pennaluna. Christmas festival, Dec. 11 and 12; winter concert, Feb. 15; spring concerts, May 19 and 20.

**Skyline Symphonic Choir.** Auspices: Pueblo College. Director: Rodney Townley. President: C. E. Lawrence. Canon City High School Auditorium, 850. Three concerts, Dec. 8, March 19, and May 20.

## Colorado Springs

By RAY BERRY

The Theatre Singers, a new music group started largely through spontaneous interest among local singers, gave two performances last season of Menotti's The Medium and The Telephone. Plans are under way for presentation this season of Menotti's Amahl and the Night Visitors, The Old Maid and the Thief, and one or two other contemporary operas.

The Colorado Springs Symphony, having successfully weathered the transition from a sponsored venture to one of truly civic character, has increased its 1952-53 series from four to five concerts.

New additions to the faculty of the music school of Colorado College are Richard Moorehead, teacher of singing and director of the Chapel Choir, and Richard Kapuscinski, cellist with the LaSalle Quartet, which is in residence at the college.

**Colorado Springs Symphony.** Auspices: Colorado Springs Symphony Association. Conductor: Frederick Boothroyd. President: Robert Hendee. Manager: Lucinda Shutt, 1018 E. Williamette St. High School Auditorium, 1,450. Five subscription concerts. Soloists: Jean Casadesus, Nov. 6; Jennie Tourel, Dec. 4; Arthur Grumiaux, Jan. 29; Frances Bible, Feb. 26; David Lloyd, March 26.

**Great Artist Series.** Manager: Gretchen Hampton, Antlers Hotel. High School Auditorium, 1,450. Risé Stevens, Oct. 27; Hour of Charm, Nov. 18; De Paur Infantry Chorus, Jan. 21; Vienna Choir Boys, Feb. 17; Gershwin Festival, March 16; Philharmonic Piano Quartet, April 2.

**Colorado Springs Theatre Singers.** President: Edalyn Bledsoe Burger, 115 N. Wahsatch Ave. Colorado Springs Fine Arts Center Theatre, 450. Programs of contemporary opera.

**Colorado College Music Depart-**

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**PIANO WORKSHOP.** Frances Clarke and Louise Goss offer an intensive one-week workshop on the methods and materials used in teaching the piano. July 20-27.

**VOICE CLINIC.** Florence Lamont Hinman, director of the Lamont School of Music and author of "Slogans for Singers", will give master classes in voice. Voice clinic, June 22-July 24. Private instruction, June 22-August 28.

**CHORAL CONDUCTORS WORKSHOP.** A workshop for the study of choral techniques for the church choir-master, the school choral conductor, and conductors in television and radio will be presented by Roger Fee and authorities in the respective fields, with a Workshop Chorus. June 29-July 10.

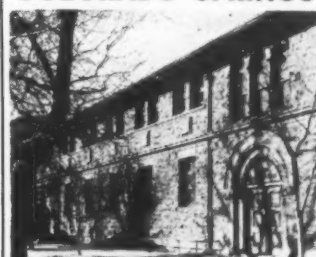
**LYRIC THEATRE WORKSHOP.** The Lamont School of Music and the School of the Theatre, under the direction of Waldo Williamson and Edwin Levy, will conduct a Lyric Theatre Workshop presenting plays with music and one or two modern operas. June 22-August 28.

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# Kansas City

By BLANCHE LEDERMAN

Arthur Wisner, appointed this season to replace Richard Wangerin as manager of the Kansas City Philharmonic, has announced an opera season to augment the regular subscription series. Hans Schwieger, conductor of the orchestra, will be assisted by John Newfield, stage director. The Philharmonic's Saturday night concerts will be broadcast over the Kansas City Star radio station, WDAF.

**Kansas City Philharmonic**, 209 Altman Bldg. Auspices: Kansas City Philharmonic Association. Conductor: Hans Schwieger. Assistant conductor: Raymond C. Cutting. President: Dale Thompson, Manager: Arthur Wisner. Music Hall, 2,572. Ten pairs of subscription concerts; opera season; two Katz concerts (Arena, 10,500); nineteen young people's concerts; eight Pop concerts; four concerts. Subscription series soloists: Hilde Gueden, Oct. 23 and 25; Eugene List, Nov. 6 and 8; Zino Francescatti, Nov. 20 and 22; Miriam Stewart, Nell Tange-man, Ralf Nielsen, Louis Sudler, and Philharmonic Chorus, in Mendelssohn's Elijah, Dec. 4 and 6; Isaac Stern, Dec. 18 and 20; Leopold Stokowski, guest conductor, Jan. 8 and 10; Arthur Rubinstein, Jan. 22 and 24; Marian Anderson, Feb. 5 and 7; Solomon, Feb. 19 and 21. Opera season: La Bohème, March 12 and 14; Paggiacci and Cavalleria Rusticana, date to be announced.

**Starlight Theatre Association**, 1010 Grand Ave. President: Herbert H. Wilson. Manager: William M. Symon. Swope Park Amphitheatre, 7,600. Ten-week season of light opera and musical comedies, June 22 through Aug. 24.

**Fritschy Artist Series**, 600 Altman Bldg. Co-managers: Mr. and Mrs. Walter Fritschy. Music Hall, 2,572. Ana Maria Spanish Ballet, Oct. 21; Charles L. Wagner Opera Company, presenting Carmen, Nov. 11; Friedrich Gulda, Dec. 2; Cesare Siepi, Jan. 20.

**Ruth Seufert Celebrity Series**, 1412 Waldheim Bldg. Manager: Ruth Seufert. Secretary and treasurer: Martha-Joe Seufert. Music Hall, 2,572. Richard Tucker, Oct. 10; Robert Shaw Chorale, Oct. 24; Rise Stevens, Nov. 7; Ethel Smith, Nov. 9; William Kapell, Dec. 5; Salzburg Marionette Theatre, Feb. 6; Jascha Heifetz, Feb. 20; Boston Pops Orchestra, March 13; Ballet Theatre, March 20.

**Kansas City Town Hall**, 1016 Baltimore. Auspices: Town Hall Corporation. President and manager: E. H. Newcomb. TV Playhouse, 2,637.

Hans Schwieger, conductor of the Kansas City Philharmonic



Tyrolers, Oct. 13; Alexander Brailowsky, Jan. 12; Roberta Peters, Feb. 9; Herva Nelli and Kurt Baum, March 23.

**Thursday Morning Series**, 1412 Waldheim Bldg. Auspices: Kansas City Musical Club. Manager: Ruth Seufert. Plaza Theatre, 1,200. Boris Goldovsky, Oct. 9; Munt-Brooks Dance Company, Jan. 13; Carol Smith, Jan. 13; Anna Russell, Feb. 19; Frederick Prokosch, March 12; Harp Trio, April 25.

**Kansas City Chamber Music Society**. Auspices: University of Kansas City. President: Clarence Decker. Manager: W. Everett Hendricks. University Playhouse, 510. New Art Wind Quintet, Nov. 9; Hollander Trio, Dec. 7; Fine Arts Quartet, Jan. 25; Amadeus Quartet, Feb. 22; Albeneri Trio, April 12.

**University of Kansas City Music Department**, 5100 Rockhill Rd. Chairman: W. Everett Hendricks. University Playhouse, 510. Gerald Kemner, pianist, Dec. 12; Joanne Baker, pianist, Jan. 18; John Kenneth Adams, pianist, April 19; Kansas City Chamber Music Society concerts; concerts by university orchestra and chorus, university choir, university trio, Mu Phi Epsilon, Sigma Alpha Iota, and Phi Mu Alpha; student recitals.

**Conservatory of Music**, 4420 Warwick Blvd. Director: Wiktor Labunski. President: Henry C. Haskwell. Conservatory orchestra, Frances Ruebendorf, conductor; three concerts. Opera department, Stanley Deacon, director; production of The Marriage of Figaro, in spring. Monthly student recitals.

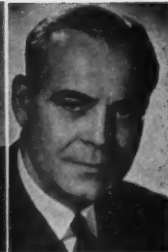
**Junior College Concert and Lecture Series**, 39th and McGee. Auspices: Board of Education Music Department. Chairman: Ray M. Lawless. Assistant dean: Miles Blim. Junior College Auditorium, 1,413. Nancy Neibarger, violinist, and Pearl Roemer Kelly, pianist, Sept. 24; Sara Carter, Dorothy Behm, and Charles Fullmer (vocal trio), March 20; Allison Nelson and Harry Neal, duo-pianists, Nov. 19.

**Mu Phi Epsilon Morning Musicales**. Power and Light Bldg. Manager: Mrs. Stanley Deacon. Edison Auditorium, 1,030. Four concerts. Proceeds are used to further the education of young musicians.

**Sigma Alpha Iota, Tau Chapter**, Conservatory of Music, 4420 War-



Ruth Seufert, manager of Ruth Seufert Concerts



Arthur Wisner, manager of the Kansas City Philharmonic

wick Blvd. President: Lillian Armijo. Seven programs; monthly workshop meetings.

**Sigma Alpha Iota, Alumnae Chapter**. President: Nancy King, Scholarship musicale.

**Kansas City Musical Club**. President: Mrs. Robert E. Menees. Monthly musicales; monthly workshop meetings; sponsors Thursday Morning Series.

**Kansas City Civic Orchestra and Band**. Auspices: Public Welfare Department. Conductor: N. DeRubertis. Loose Memorial Park and Budd Park. Fourteen concerts, beginning July 6.

**Kansas City Guild of Music and Allied Arts Teachers**. President: Mrs. Raymond Maltby. Jenkins Auditorium, 300. Faculty and student programs.

**Kansas City Music Teachers Association**. President: Robert Luyben. Jenkins Auditorium, 300. Monthly meetings; two spring programs.

**Women's Division of the Kansas City Philharmonic**. President: Mrs. Henry McCune. Forum lectures preceding orchestra concerts. Lecturers: Hans Schwieger, Oct. 19 and Jan. 5; Wiktor Labunski, Nov. 2; Rogers Whitmore, Nov. 17; Everett Hendricks, Dec. 1 and Feb. 2; Luther Leavengood, Jan. 19; Thomas Gorton, Feb. 16; Robert D. W. Adams, March 2.

**Wanda Labunski**, 5800 Grand Ave. Series of twenty music-appreciation lectures and musicales.

**Center Community Series**, 1600 Linwood Blvd. Music director: Joseph Rosenstein. Center Auditorium, 500. Orchestra, chorus, youth ensemble.

## Columbia

By BLANCHE LEDERMAN

Plans are under way for the construction of a new music hall with a seating capacity of about 2,000. Until the new building is completed, most musical events will take place in Brewer Field House.

**University of Missouri**. Concert Series. Manager: Rogers Whitmore. Brewer Field House, 4,000. Eleanor Steber, Oct. 15; Robert Shaw Chorale, No. 3; Kansas City Philharmonic, Dec. 9; St. Louis Symphony, March 18; Rudolf Firkusny, April 15.

**School of Fine Arts**. University Auditorium, 750; Education Auditorium, 500. University String Quartet concert, with Ellsworth McLeod and Raymond Jones, pianists, Oct. 23; Robert Sheldon, pianist, Nov. 2; University Orchestra, Nov. 16; University Singers, Dec. 11; Handel's Messiah, presented by University Chorus and Orchestra, Dec. 16; Missouri Music Teachers Association, Jan. 9 through 10; piano clinic, Jan. 9; student recitals.

**Stephens College**. Chairman of music department: Peter Hansen. Madama Butterfly, Oct. 7; Lucine Amara, Oct. 21; New Art Quintet, Nov. 11; Gary Graffman, Nov. 19; Leonard Pennario, Nov. 25; Leonard Rose, Jan. 27; The Tales of Hoffman, Val Patacchi, director, Feb. 10, 11, and 13; Ralph Kirkpatrick, March

## Missouri

3; Margaret Sheldon, March 10; Columbus Boy Choir, March 19; Il Trovatore, Edward Murphy, conductor, May 5; The Gondoliers, Mr. Patacchi, director, and Edward Murphy, conductor, May 27 through 30.

## St. Joseph

By EDWIN R. McDONALD

**St. Joseph Civic Music Association**, 1413 Ridenbaugh St. President: David Morton. Central High School Auditorium, 1,600. Nicola Moscona, Nov. 12; Kansas City Philharmonic, Nov. 25; Claramae Turner, Jan. 8; Ferrante and Teicher, Feb. 9; Festival of Song, Feb. 25.

**Fortnightly Musical Club**, 2404 Francis St. President: Mrs. David W. Hopkins. Crystal Room, Hotel Robidoux, 400. Lilian Kallir, Nov. 24; Edith Allaire, Jan. 5; National Music League Trio, Feb. 2; Irene and Sylvia Rosenberg, Feb. 16.

## Independence

The events listed below are Julia Davis Memorial concerts and are open to the public without charge.

**Independence Symphony**. Conductor: Franklyn S. Weddle. Memorial Hall, 1,800. Three regular concerts; one children's concert. Soloists: Harold Wippler, violinist, March 8; Hollander Trio, April 19. Mozart's The Impresario, in concert version, Jan. 11.

Other events: Edith Schiller, pianist, Nov. 2; Euzkadi, Dec. 5; Missouri University String Quartet, April 12.

## Nevada

## Reno

By THEODORE H. POST

**Community Concert Association**, P. O. Box 1313. President: Samuel G. Houghton. Civic Auditorium, 1,500. Angelaires; Elena Nikolaidi; Jaroff Male Chorus; Camilla Wicks; Philharmonic Piano Quartet.

**Reno Civic Orchestra and Chorus**. Conductor: Theodore H. Post. Assistant conductor and manager: Felton Hickman. University Gymnasium, 4,000. Handel's Messiah, with Margorie Dickinson, soprano; Margaret Burns-Hawke, contralto; Robert Herz, tenor; Frank Pola, baritone; and University Singers.

**University of Nevada Music Department**. Chairman: Theodore H. Post. Reginald de Koven's Robin Hood; Handel's Messiah; Christmas concert.

**Reno Men's Chorus**. Director: John Tellaisha, 840 Bates Ave. Civic Auditorium, 1,500. Two concerts.

**American Guild of Organists, Reno Chapter**. Dean: Hazel McComas, 1151 Hillside Dr. Recitals; study hours; spring festival of united choirs.

**Repertoire Club**. President: Mrs. Robert Williams, H'way 40. Babcock Hall, 200. Monthly lecture-recitals.

**Reno Light Opera Association**. President: Charles Mapes. Secretary: Mrs. Frank R. Payne, 745 California Ave. Civic Auditorium, 1,500. Performances by Pacific Grand Opera Company of San Francisco: Rigoletto, La Bohème, Paggiacci, Cavalleria Rusticana.

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## Providence

**Rhode Island Philharmonic.** P. O. Box 1143. Auspices: Rhode Island Philharmonic Orchestra, Inc. Conductor: Francis Madeira. Veterans Memorial Auditorium, 2,199. Four regular concerts; out-of-town concerts. Soloists: Jesus Maria Sanroma, Dec. 2; Carol Glenn, Feb. 24.

**Boston Symphony.** Auspices: Boston Symphony Society. Local manager: Raymond G. Williams, 31 Laurel Ave. Veterans Memorial Auditorium, 2,199. Five subscription concerts, beginning Oct. 28.

**Community Concert Association.** President: Mrs. Curtis Brooks. Secretary: Arlan R. Coolidge. Veterans Memorial Auditorium, 2,199. Danish National Radio Orchestra, Oct. 13; Michael Rabin, Jan. 20; Monique de la Bruchollerie, Feb. 2; De Paur Infantry Chorus, March 17; Ballet Theatre, April 15.

**Rhode Island School of Design Chamber Series.** 224 Benefit St. Rhode Island School of Design Auditorium, 900. Juilliard Quartet, Dec. 9; Amadeus Quartet, Feb. 10; Albeneri Trio, March 17.

**R.I.C.E. Series.** Salzburg Marionette Theatre, Oct. 11; Don Cossack Chorus, Dec. 12; Rudolf Serkin, March 4.

**Celebrity Series.** Manager: Aaron Richmond, Boston. Vladimir Horowitz, Oct. 22; Ballet Theatre, Dec. 8; Jascha Heifetz, Feb. 5; Adele Addison, March 10.

**Brown University.** President: Henry M. Wriston. Brown-Pembroke Series. Alumnae Hall, Pembroke College, 800. Angelene Collins, soprano, Oct. 23; Erna Lindner, dance recital, Nov. 13; Francis Madeira, pianist, and William Dunneen, organist, Nov. 2; Christmas concert, Dec. 14; university string quartet, Jan. 8; Brown-Pembroke Orchestra, Feb. 26; Williams College and Pembroke College Glee Clubs, March 6; Henry Cowell, March 26; Brown Glee Club, April 16.

Faunce House Musicales. Six programs. Other events: Latin carol program, Dec. 11; chapel choir concert, Feb. 19.

**University Glee Club of Providence.** Director: William Dunneen. Two programs.

**Institute of Arts and Sciences.** Concord St. President: Rudolph Schiller. Institute Auditorium 750. Institute Symphony, Jan. 25 and June

4; Marianne Kneisel String Quartet, March 18; Institute Symphony and Manchester Choral Society, April 25; Manchester Choral Society, May 27.

**Currier Gallery of Art,** 192 Orange St. President: Peter Woodbury. Director: Gordon M. Smith. Gallery Hall, 175. John Andrews, pianist, Oct. 26; Dorothy Bales, violist, Nov. 9; Edith Stearns, pianist, Dec. 14; Manchester String Ensemble, Jan. 18; Ruby Yoshino, soprano, Feb. 8; Doris Desruisseaux, pianist, March 1; Rand Smith, baritone, March 15; Boston Chamber Music Quartet, April 12; Edward Muller, pianist, April 26.



Richard Burgin, conductor of the Portland Symphony

Francis Madeira, conductor of the Rhode Island Philharmonic

## Portland

By MARSHALL F. BRYANT

After a brief cessation of activities, the Celebrity Artist Series has been resumed this season, again under the sponsorship of Aaron Richmond and Harriet O'Brien.

**Portland Symphony.** Conductor: Richard Burgin. President: Norman Balabas. City Hall Auditorium, 3,000. Four subscription concerts.

**Community Concert Association.** President: Edward F. Dana, City Hall Auditorium, 3,000. Rudolf Serkin, Nov. 17; Rochester Symphony, Dec. 5; Carol Smith, Jan. 15; Longines Symphonette, March 18; Richard Tucker, March 27; Zino Francescatti, April 22.

**Celebrity Artist Series.** Sponsors: Aaron Richmond and Harriet O'Brien. City Hall Auditorium, 3,000. Festival of Song, Nov. 1; Artur Schnabel, March 6; Adele Addison, April 7; Ballet Theatre, date to be announced.

**Student Philharmonic.** Auspices: Portland Symphony. Conductor: Clinton W. Graffam, Jr. City Hall Auditorium, 3,000. Two concerts; two out-of-town concerts.

**American Guild of Organists, Portland Chapter.** Dean: Pauline Smith Bough. City Hall Auditorium, 3,000. Monthly organ recitals; six-week summer series, with visiting organists, sponsored by the Guild and the Municipal Organ Department.

**Rossini Club.** President: Mrs. Charles P. Carroll. Frye Hall, 700. Fortnightly recitals; four evening concerts.

**Choral groups:** Polyphonic Society, Alfred Brinkler, director; two concerts. Portland Women's Chorus, Marshall F. Bryant, director; two concerts with soloists. Portland Community Chorus, new director to be

## Maine

appointed; two concerts. South Portland Community Chorus, Madeline Perazzi, director; two concerts. Men's Singing Club, Howard Stevens, director; two concerts with soloists. Westbrook Junior College Chorus, Marshall F. Bryant, director; local and out-of-town concerts.

## New Hampshire

## Manchester

By ESTHER M. GUILFOY

**Civic Music Association.** President: Robert N. Lord. Practical Arts Auditorium, 1,350. Nicola Moscona; Helen Roberts and Richard Walker; Claudette Sorel.

## Ontario

## London

By W. J. ABBOTT

**London Civic Symphony.** Auspices: London Civic Symphony Association. Musical director: Martin Boundy. President: Brigadier M. M. Dillon. H. B. Beal Technical School Auditorium, 1,500. Four local concerts; out-of-town concerts. Local concert soloists: Elie Spivak, violinist, Oct. 30; Margaret Parsons and Clifford Poole, duo-pianists, Dec. 11; orchestra members, Jan. 29; Jon Vickers, tenor, April 9.

**London Community Concert Association.** President: The Very Rev. R. C. Brown. Secretary: Byron Swayze, 260 Dundas Street. H. B. Beal Technical School Auditorium, 1,500. Boyd Neel Orchestra, Nov. 7; George London, Dec. 10; Gina Bachauer, Jan. 15; Elena Nikolaidi, March 16.

**Women's Music Club.** President: Mrs. T. C. Chattoe. Convenor of artist's committee: Ruby Lindsay, 260 Sydenham Street. H. B. Beal Technical School Auditorium, 1,500. Royal Opera Trio, Oct. 6; Reginald Kell Players, Nov. 3; George Brough, pianist, Feb. 2; Adele Addison, March 2.

**London Promenade Orchestra.** Conductor: Raymond Neal. Public Library Auditorium, 300. Proms Series. Four concerts with guest artists, Nov. 4, Dec. 16, Feb. 17, and April 7.

**London Chamber Music Society.** President: Mrs. W. J. Abbott. Five recitals by members and guest artists; concert in Kitchener, in January.

**Grand Theatre Series.** Auspices: London Little Theatre. Manager: H. K. Baskette. Grand Theatre, 1,200. Ballet Theatre, Nov. 10 and 11; Erna Sack, Nov. 12; National Ballet Guild

## Rhode Island

of Canada, Jan. 26 through 30; other events to be announced.

**Western Ontario Conservatory of Music and Music Teachers' College.** Affiliated with University of Western Ontario. Principal and director of music: Harvey Robb. Winter series of piano recitals by Clifford Poole and Margaret Parsons; student recitals; series of three Sunday afternoon lecture-recitals (sponsored by London Opera Workshop Society); London Opera Workshop Society, with University Choir, presenting The Magic Flute, March 25 and 26.

**London School of Church Music.** Director: Gordon Jeffery. Aeolian Hall, 500. Six concerts by London Chamber Orchestra and Aeolian Choral Society, conducted by Heinz Unger, Gordon Jeffery, Gerald Bales, and Geoffrey Waddington. Soloists: Helen Ingram, pianist; Betty Jean Hagen, violinist; Gordon Jeffery, organist.

**Sunday Nine O'clock Series.** Auspices: University of Western Ontario. Chairman: Clare Mitchell, 422 Piccadilly St. Convocation Hall, 600. Thomas L. Thomas, Nov. 2; University Choir, Alfred Rosé, director, Dec. 12; other events to be announced.

**London All-Girl Choir.** Director: Earle Terry. H. B. Beal Technical School Auditorium, 1,500. Two concerts, in December; series of broadcasts; out-of-town concerts.

**Evening Music Club.** St. Thomas. President: Mrs. J. C. Smith. Knox Church Auditorium, 850. Luis Pichardo and Eva Likova, Oct. 14; Ruggero Ricci, Nov. 4; George Brough, Feb. 4; Jan Peerce, March 10.

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# Cleveland

By ELEANOR W. TODD

Ward Lewis has been appointed acting director of the Cleveland Institute of Music, and Clement Miller is the new acting dean of the faculty. Arthur Loesser has become acting head of the piano department. These appointments were occasioned by the death of Beryl Rubinstein on Dec. 29. A memorial fund has been established as a permanent tribute to Mr. Rubinstein, who was director of the institute from 1932 until he died.

**Cleveland Orchestra**, 11001 Euclid Avenue. Auspices: Musical Arts Association. Conductor: George Szell. Associate Conductor: Rudolph Ringwall. President: Thomas L. Sidlo. Manager: Carl J. Vosburgh. Severance Hall, 1,900. Twenty-four pairs of subscription concerts; twilight concerts, Rudolph Ringwall conducting; thirty children's concerts, Rudolph Ringwall conducting, with three concerts in Akron and five in other cities; midwestern tour, in November; northeastern tour, in February. Guest conductors: Igor Stravinsky; Howard Hanson; William Steinberg; Leopold Stokowski. Soloists: George Szell, Oct. 23 and 25; Pierre Fournier, Nov. 6 and 8; Rudolf Serkin, Nov. 27 and 29; Joseph Szigeti, Dec. 4 and 6; Mary Simmons, Glenn Schnittke and Phillip MacGregor, Dec. 11 and 13; Guiomar Novaes, Dec. 26 and 27; Yehudi Menuhin, Jan. 8 and 10; Clifford Curzon, Jan. 22 and 24; Jascha Veissi, Feb. 19 and 21; Zino Francescatti, Feb. 26 and 28; Josef Gingold and Ernst Silberstein, March 12 and 14; Leonard Rose, March 19 and 21; Artur Rubinstein, April 9 and 11; Beryl Rubinstein, April 23 and 25; Verdi's Requiem, with soloists Herva Nelli, Nell Rankin, Jan Peerce, Nicola Moscona, and Cleveland Orchestra Chorus, April 30 and May 2.

**Popular Price Concert Course**, 2816 Euclid Avenue. Manager: G. Bernardi. Public Music Hall, 3,000. Six regular concerts and extra events.

**Cleveland Philharmonic**, 5000 Euclid Ave. Conductor: F. Karl Grossman. WHK Auditorium, 1,250. Soloists: Shirley Trepel, Feb. 1; Frances McDowell and Florence Ruetenik, March 8; Josef Gingold, April 19.

**Cleveland Women's Orchestra**. Conductor: Hyman Schandler. Severance Hall, 1,900; Art Museum. Two concerts.

**Summer Pop Concerts**. Conductor: Louis Lane. Cleveland Public Auditorium, 9,000. Guest conductors and soloists to be announced.

**Cleveland Museum of Art**. Curator of music: Walter Blodgett. Chairman of Musart Society: Frank E. Taplin. Capacity, 500. Arthur Loesser, Oct. 31; Ernest Wallfisch and Lory Wallfisch, Nov. 28; John Jacob Niles, Dec. 19; Emil Danenberg, Jan. 16; organ recitals by Walter Blodgett. Fortnightly Musical Club. Earl Kelly, pianist, Beverly Dame, soprano, Oct. 29.

**Matinee Music**. Cleveland Ensemble, Nov. 7; John Jacob Niles, Dec. 18.

**Cleveland Chamber Music Society**. President: Walter Heymann. Severance Chamber Music Hall, 400. New Music Quartet, Oct. 14; Mieczyslaw Horszowski, Nov. 11; Chamber Music Ensemble of the Cleveland Institute of Music, Dec. 9; Hungarian Quartet, Jan. 20; Budapest Quartet, Feb. 17; Pasquier Trio, with Mildred Hunt Wummer, flutist, March 31.

**A Repertory of Chamber Music**, 1,380 East 6th St. Director: Lillian Baldwin. Board of Education Auditorium, 200. The Cleveland Ensemble, Oct. 21; Music School Settlement Ensemble, Nov. 26; Oberlin Wood-



George Szell, conductor of the Cleveland Orchestra

Carl J. Vosburgh, manager of the Cleveland Orchestra

wind Ensemble, George Waln directing, Dec. 2; Koch Quartet, Jan. 27; Cleveland Philharmonic Quartet, Feb. 24; Baldwin Wallace Chamber Orchestra, George Poinar directing, April 22.

**Cleveland Music School Settlement**, 11125 Magnolia Drive. Director: Howard Whittaker. Auditorium, 225. Faculty and student recitals; guest artists.

**Cleveland Institute of Music**, 3411 Euclid Ave. Acting director: Ward Lewis. Acting dean: Clement Miller. Willard Clapp Hall, 400. Faculty and student recitals; special programs of contemporary music.

**Singers' Club of Cleveland**. Director: Robert M. Stofor. Severance Hall, 1,900. Two concerts. Soloists: Eleanor Steber, Dec. 2; Morley and Gearheart, March 24.

**Western Reserve University**. Chairman, Division of Music: John Reymes King. Severance Chamber Music Hall, 400. Fine Arts Series. Vivian Harvey Slater, Oct. 7; choral program, Nov. 18; Maurice Goldman and Leonard Shure, Jan. 13; Univer-



Wolfgang Stresemann, conductor of the Toledo Orchestra

A. Beverly Barksdale, supervisor of music, Toledo Museum of Art

# Toledo

By MILDRED K. BARKSDALE

In observance of Ohio's sesquicentennial anniversary during 1953, the winning work by an Ohio composer in a competition sponsored by the Toledo Orchestra Auxiliary will be given its first performance by the orchestra on March 1, when an award of \$500 will be made. The City of Toledo has granted \$10,000 this season to the Toledo Orchestra, which has been reincorporated but reserves the legal use of its former title, Friends of Music.

**Toledo Orchestra**, 401 Jefferson Ave. Auspices: Toledo Orchestra Association. Conductor: Wolfgang Stresemann. President: Jules D. Lippmann. Executive secretary: Jane Wilson Roberts. Museum Peristyle, 1,750. Five subscription concerts; five free Sunday afternoon junior con-



G. Bernardi, manager, Popular Price Concert Course

Ward Lewis, acting director, Cleveland Institute of Music

sity Chamber Orchestra, with Jerome Gross, violinist, March 10.

**Organ Recital Series**, Euclid Avenue at East 30. First Methodist Church. Richard Ross, Oct. 19; Charles Peaker, Nov. 30; Alexander McCurdy and Flora Greenwood, Jan. 19; Robert Baker, May 10.

**Cleveland Little Symphony**, 11001 Euclid Avenue. Conductor: Louis Lane.

**West Shore Series**. Manager: Frederick Koch. Rocky River High School Auditorium. Cleveland Little Symphony, Louis Lane conducting, with Tung Kwong Kwong, pianist, Sept. 30; Mary Simmons, soprano, and Howard Roberts, tenor, Oct. 10; Fine Arts Quartet, with Leonard Shure, Dec. 12; Ernst Wallfisch, violinist, and Lory Wallfisch, piano, Jan. 16; Oberlin Conservatory Woodwind Ensemble, Feb. 20; Marie Simmelink Kraft, soprano, and Marianne Matousek Mastic, pianist, March 20.

**Cleveland Opera Season**. Public Auditorium, 9,000. Two matinees and six evening performances by the Metropolitan Opera Company, week of April 13.

certs, sponsored by the Edward Lamb Foundation. Subscription series soloists: Eunice Podis, Oct. 29; Evelyn Aring, Dec. 3; Eugene List, Jan. 28; Toledo Ballet, Marie Bollinger Vogt, director, Feb. 25; Mack Harrell and Bowling Green State University A Cappella Choir, Paul Kennedy, director, March 18. Junior concerts soloists chosen through competition.

**Toledo Museum of Art**, 2445 Monroe St. Director: Blake-More Godwin. President: John D. Biggers. Supervisor of music: A. Beverly Barksdale. Museum of Art Peristyle, 1,750. Subscription series of eight events; three free events for young people; one event complimentary to members of the museum. Great Gallery, 375. Subscription series of four chamber-music concerts. Auditorium, 850. Concerts by Toledo music organizations, miscellaneous events.

**Peristyle Series**: Yehudi Menuhin, Oct. 17; Danish National Radio Orchestra, Nov. 11; Cleveland Orchestra, Nov. 21; Salzburg Marionettes, Dec. 1; Irmgard Seefried, Jan. 7; Minneapolis Symphony, Feb. 9; Solomon, March 27; Philadelphia Orchestra, April 28.

**Young People's Series**: Cleveland Orchestra, Rudolph Ringwall conduct-

ing, Nov. 21; Salzburg Marionettes, Dec. 1; Minneapolis Symphony, Feb. 9.

**Members' Concert**: Detroit Symphony, with Rudolf Serkin, Dec. 12. **Gallery Series**: Reginald Kell Players, Oct. 10; New Music Quartet, Nov. 7; Corelli Society, Jan. 29; Pasquier Trio, March 2.

**Flora Ward Hineline Management**, Commodore Perry Arcade. Paramount Theatre, 3,400; State Theatre, 1,900. Ballet Theatre, Nov. 17.

**Toledo Choral Society**, 2307 Monroe St. Director: Mary Willing. President: Henry Lichtenwald, 2850 Rathbun Drive. Museum Peristyle, 1,750. Three Sunday afternoon performances: Handel's Messiah, Dec. 14; Haydn's Creation, Part I, Feb. 22; Part II, April 19.

**American Guild of Organists, Toledo Chapter**. Dean: Harold Reiter, 2491 Parkwood Ave. E. Power Biggs, Jan. 13; E. Power Biggs, Museum Peristyle Recital under joint sponsorship with Toledo Museum of Art, Jan. 14; Heinrich Fleischer, Trinity Episcopal Church, March 1; monthly recitals and programs in Toledo churches.

**Toledo Public Library**, 325 Michigan St. Director: Herbert Sewell. Assistant director in charge of auditorium, Robert Franklin. Music Guild director: Earl Hess. Library Auditorium, 260. Five free evening chamber-music programs by the Library Chamber Music Guild, sponsored jointly by the Library and the Music Performance Trust Fund of the Recording Industry, in works by Toledo-area composers.

**Toledo Piano Teachers Association**. President: Janet Rankin, 6529 West Central Ave. Museum Auditorium, 850. Bob Desenberg and Sally Schneider, pianists, Oct. 26; Arthur Loesser, in co-operation with the Museum of Art, Jan. 25; Dorothy White, program for children, co-operation with Museum of Art, March 29.

**Toledo Youth Orchestra**, 401 Jefferson Ave. Auspices: Toledo Orchestra Association. Conductor: Cecile Vashaw. Museum Auditorium, 850. Two free public concerts: Nov. 30; April 26.

**Rivoli Theatre**, 430 S. St. Clair St. Manager: Howard Feigley. Rivoli Theatre, 2,500. Two performances by London Opera Company: Rigoletto, Oct. 29; Carmen, Dec. 10.

**Miscellaneous events**: Sacred Music Festival, J. Wallace Woodworth conducting, jointly sponsored by the Museum of Art and the Toledo Council of Churches, Feb. 8. Toledo Civic Chorus, William S. Hazard, director, Nov. 9. Three programs by the music department of the Toledo Public Schools, Clarence Ball, supervisor of music; High School Choral Festival, March 8; orchestras and choruses from fifth and sixth grades, May 3; Junior High School Music Festival, May 17. Northwest District, Ohio Music Teachers Association, Museum Auditorium and Lecture Hall, four meetings. Other programs by Monday Musicale, Mu Phi Epsilon, Euterpean Club, Junior Federation of Music Clubs, Teutonia Maennerchor, Madrigal Club of Toledo, Sanctus Choir, Eurydice Club, Junior Monday Musicale.

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# Rochester

By LEON RICKLIS

**Rochester Philharmonic**, 60 Gibbs St. Auspices: Rochester Civic Music Association. Conductor: Erich Leinsdorf. President: Raymond W. Albright. Women's committee president: Mrs. Frederick T. Pierson, Jr. Manager: Arthur M. See. Eastman Theatre, 3,200. Fourteen concerts. Soloists: Lelia Gousseau; Vronsky and Babin; Jose Echaniz; Tossy Spivakovsky; Eileen Farrell; Robert Sprenkle. Guest conductor: Thor Johnson.

Three concert tours. In December: Glens Falls, N. Y.; New Britain, Conn.; Fitchburg and Amherst, Mass.; Bangor, Lewiston and Portland, Me.; and Keene, N. H. In March: Troy, Larchmont, and Sampson Air Force Base, N. Y.; New Brunswick, N. J.; Lancaster, Wilkes-Barre, and Stroudsburg, Penna. In April: Niagara Falls and Geneva, N. Y.; Dayton, Delaware, and Athens, Ohio; Parkersburg, W. Va.; and Johnstown, Penna.

**Rochester Civic Orchestra**, 60 Gibbs St. Auspices: Rochester Civic Music Association. Associate conductor: Paul White. Manager: Arthur M. See. Eastman Theatre, 3,200. 23 Sunday evening Pop concerts and additional concerts during the Rochester Philharmonic tours; fourteen children's concerts sponsored by the Rochester Board of Education and radio station WHAM.

**Eastman Theater Concert Series**, 60 Gibbs St. Auspices: Rochester Civic Music Association. Manager: Arthur M. See. Eastman Theatre, 3,200. Series A: Ballet Theatre; Danish National Radio Orchestra; Jan Peerce; Zino Francescatti. Series B: Ana Maria Spanish Ballet; De Paur Infantry Chorus; Vladimir Horowitz; Dorothy Maynor.

**Kilbourn Hall Chamber Music Series**, 26 Gibbs St. Auspices: Eastman School of Music. Manager: Arlene Putnam. Kilbourn Hall, Eastman School of Music, 500. Eastman Quartet, four concerts; Armand Basile; Mac Morgan; Catherine Crozier; Orazio Frugoni; Eileen Malone.

**Eastman School of Music**. Director: Howard Hanson. Faculty and student concerts.

**American Composers Concerts**, 26 Gibbs St. Auspices: Eastman School of Music. Conductor: Howard Hanson. Kilbourn Hall, 500; Eastman Theatre, 3,200. Seven concerts in festival of American music.

**Rochester Civic Music Association**. Executive director: Arthur M. See. Eight plays and concerts for children; Festival of Song; Ballet Theatre; Rochester Oratorio Society.

## Schenectady

By DOROTHY E. RITZ

**Civic Music Association**. President: Joseph G. Derrick. Plaza Theatre, 2,327. Gina Bachauer, Dec. 9; Cleveland Orchestra, Feb. 3; Pittsburgh Symphony, March 3; De Paur Infantry Chorus, May 5.

**Schenectady Light Opera Company**. President: R. O. Fehr. Erie Theatre, 1,200. Two productions running four nights each.

**Erie Theatre**. Capacity, 1,200. Slavenska-Franklin Ballet, Oct. 27.

**Schenectady Symphony**. Conductor: Anthony K. Stefan. Erie Theatre, 1,200. Three regular concerts; children's concert sponsored by the Junior League; summer Music Under the Stars concert at Union Col-



Erich Leinsdorf, conductor of the Rochester Philharmonic



Howard Hanson, director, Eastman School of Music



Arthur M. See, manager of the Rochester Philharmonic



Carl Tollefsen, director, Brooklyn Chamber Music Society

lege. Regular concert soloists: Alec Templeton, Nov. 5; Dorothy Koenig, Feb. 17; William Kennedy, April 21.

**Schenectady Youth Orchestra**. Auspices: Junior Chamber of Commerce. Conductor: Willard I. Musser. Erie Theatre, 1,200. Two concerts, Dec. 2 and April 28.

**Octavo Singers**. Director: Gordon Mason. Union College Memorial Chapel, 1,236. Three concerts, Nov. 14, Jan. 9 and April 24.

**Schenectady Museum Chamber-Music Series**. Museum music committee chairman: James Moyer. Museum auditorium, 200. Two concerts by the Edward A. Rice String Quartet.

**Schubert Club**. Director: Elmer A. Tidmarsh. President: A. B. Allen. Union College Memorial Chapel, 1,236. Two concerts. Soloists: Francine Falkon, Dec. 12; Sara Carter; members of the Troy Vocal Society, May 1.

**Thursday Musical Club**. Director: Elmer A. Tidmarsh. President: Mrs. Gordon E. Randall. Union College Memorial Chapel, 1,236. Two concerts. Soloists: Stephan Hero, Nov. 21; Genevieve Warner, March 27.

**Schenectady Women's Chorus**. Director: Robert Campbell. President: Mrs. Norman Charboneau. Union College Memorial Chapel, 1,236. Two concerts.

**Schenectady Choral Society**. Director: Rufus A. Wheeler. President: Donald Watson. Union College Memorial Chapel, 1,236. Two concerts.

**Electricaires**. Auspices: General Electric Company. Director: Robert Campbell. President: George Sauer. Union College Memorial Chapel, 1,236. Two concerts. Soloists: Joseph Tague and Burton Paige, duopianists, Jan. 15; soloist to be announced, in the spring.

**Union College Music Department**. Directors: Elmer A. Tidmarsh and Robert Campbell. Union College Memorial Chapel, 1,236. Concerts by college choir, band, and glee club.

## Brooklyn

**Brooklyn Institute of Arts and Sciences**, Academy of Music, 30 Lafayette Ave. Director, department of education: Julius Bloom. President: Robert E. Blum. A non-profit, educational organization sponsoring concerts, lectures, and other events at the Academy of Music, which includes an opera house, 2,200; a music hall, 1,400; a chamber hall, 400; and a grand ballroom.

**Major Concert Series**. Vladimir Horowitz, Nov. 11; Jan Peerce, Nov. 25; Erica Morini, Dec. 9; Società Corelli, Jan. 13; Isaac Stern, Jan. 27; Armand Basile, pianist, Feb. 10; Helen Traubel, Feb. 24; Artur Rubinstein, March 10; Israel Folk Ballet, March 24.

**Boston Symphony**. Co-sponsors of this series: Brooklyn Philharmonic Society and Brooklyn Committee. Five Friday evening concerts, Nov. 14, Dec. 5, Jan. 16, Feb. 13, and March 13.

**American Artists Series**. Donald Blackey, tenor, Nov. 2; Margaret

Pardee, violinist, Nov. 16; Edgar M. Roberts, pianist, Nov. 30; Lucille Field, soprano, Jan. 4; Sylvia Rosenberg, violinist, Jan. 18; Carolyn Elder, pianist, Feb. 1; Nancy Cirillo, violinist, Feb. 15; Arthur Schoep, baritone, March 8; Esther Fernandez, pianist, March 22; Margaret Thuenemann, contralto, April 12.

**Fun With Music**. Five concerts for young people by Dorothy White, pianist and singer, presented in co-operation with Brooklyn Music Teachers Guild, Dec. 6, Jan. 10, Feb. 7, March 7, and April 11.

**Singers of the Golden Age**. Five Friday evening programs of recorded music, presented by Stephen Fasset, Nov. 7, Dec. 19, Feb. 6, March 27, and April 24.

**Brooklyn Music Teachers Guild**. Four informal Sunday afternoon concerts, Dec. 14, Jan. 11, Feb. 8, and March 15.

**Student recitals**. Four Sunday afternoon recitals, conducted by Brooklyn Music Teachers Guild, Jan. 11, Feb. 8, March 15, and April 19.

**Other events**: Bypaths of Orchestral Music, eighteen informal discussion meetings; Evenings with the

Creative Dancer, six informal programs; Salzburg Marionette Theatre, three performances, Dec. 26 and 27.

**Brooklyn Chamber Music Society**. Auspices: Institute of Arts and Sciences. Director: Carl H. Tollefsen. Academy of Music. Four Sunday afternoon concerts. Assisting artists: Joseph Lambiasi, tenor, Dec. 7; Sara Mae Endich, soprano. Gilda Mühlbauer, violinist, and Ralph Leopold, pianist, March 1; Martha Levitzky, pianist, April 26.

**Chamber Music Associates**. Auspices: Institute of Arts and Sciences. Director: Joseph Wolman. Academy of Music. Five Wednesday evening concerts: Kroll Quartet, Nov. 19; Dorothy Minty, Elias Lifschey, Harvey Shapiro, Lois Wann, and Joseph Wolman, Dec. 17; William Kroll, Luigi Silva, and Joseph Wolman, Jan. 28; New Music Quartet, Feb. 25; Juilliard Quartet, March 25.

**Brooklyn Community Symphony**. Auspices: Division of Community Enterprises. School of General Studies, Brooklyn College, Bedford Ave. and Avenue H. Conductor: Milton Katims. One regular concert, April 28; one young people's concert, with winners in the Young Musical Artists Contest, Dec. 13.

**Brooklyn Museum of Art**, Eastern Parkway. Director, concert division: David La Vita. Sculpture Court, 1,100. Weekly Sunday afternoon programs by professional artists; monthly Saturday afternoon programs of folk music and dance.

**Popular Price Grand Opera, Inc.**, Academy of Music. Director: Alfredo Salmaggi. Assistant director: Felix W. Salmaggi. Academy of Music Opera House, 2,200. Saturday night performances of French and Italian operas; tours.

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# Pittsburgh

By J. FRED LISSFELT

During Thanksgiving week, Nov. 24 to 30, Pittsburgh held its first International Contemporary Music Festival. A grant from the A. W. Mellon Educational and Charitable Trust to finance the festival was administered by the Carnegie Institute and the Pennsylvania College for Women as co-sponsors. The program of events, which was planned to represent various nations, trends, styles, and practices in twentieth century music, included three symphony concerts, four chamber-music concerts, two choral programs, one band concert, and one program for piano and percussion. Seventeen works were commissioned and given their first performances at the festival. In addition, a Congress of Critics, composed of representative writers on music and art from the United States, England, and Mexico, participated in a panel discussion on various phases of modern creative work. With the exception of the symphony concerts, which were given in Syria Mosque, all the programs were held in Carnegie Music Hall. Roy Harris acted as executive director of the festival.

**Pittsburgh Symphony.** Farmers Bank Bldg. Auspices: Pittsburgh Symphony Society. Conductor: William Steinberg. President: Charles Conductor of children's concerts and special events: Vladimir Bakaleinikoff. Manager: William M. Martin. Syria Mosque, 3,900. Twenty pairs of subscription concerts; two children's concerts. Subscription series soloists: Friedrich Gulda, Sigi Weissenberg, Szymon Goldberg, William Kapell, Roberta Peters, Samuel Thaviv (concertmaster), Bernardo Segall, Nathan Milstein, Paganini Quartet, Henri Temianka, Theo Salzman, Artur Rubinstein, Isaac Stern, Jennie Tourel, Rudolf Serkin.

**May Beegle Concert Series.** Union Trust Bldg. Manager: William Beegle. Syria Mosque, 3,900. Boston Pops Orchestra; Robert Shaw Chorale.

**New Friends of Music.** 5863 Marlborough Ave. Manager: Bernard Lewis. Carnegie Music Hall, 1,900. Eunice Norton, New Music Quartet, Beveridge Webster. Hortense Monath, Lenord Shure, Societa Scarlatti di Napoli, Uta Graf, Pasquier Trio, Budapest Quartet, with John Borrows, horn player.

**Young Men and Women's Hebrew Association.** Bellefield Ave. Manager: Hermann Passamaneck. Morris Kaufmann Auditorium, 1,000. George London, Paul Badura-Skoda, Leonard Rose, Nell Tangeman, Henri Aubert.

**Pittsburgh Opera Society.** Musical director: Richard Karp. Stage directors: Carlos Alexander and Armando Agnini. Assistant manager: Robert Baltz, 632 Liberty Ave. Syria Mosque, 3,900. Manon, Nov. 20 and 22, Madama Butterfly, Jan. 22 and 24; Carmen, Feb. 19 and 21; Otello, March 19 and 21; Tosca, April 23 and 25. Soloists: Dorothy Kirsten, Bidu Sayao, Ellen Faull, Brenda Lewis, Graciela Rivera, Mary Martha Briney, Mario del Monaco, Brian Sullivan, Frank Guarrera, Robert Weede, David Pelleri, and Walter Cassel.

**Pittsburgh Concert Society.** President: Earl Truxell. Manager: Viola Byrgerson. Stephen Foster Memorial Hall, 700. Three programs by contest winners—Betty Lou Lampl, soprano, and Andrea Velis, tenor, Nov. 8; Paula Ramon, soprano, and Richard Skirlong, violinist, Jan. 3; Lola Werlinich, soprano, and Herbert Martin, pianist, Feb. 14. Tenth anniversary recital, with Armande Basile, Jan. 17.

**Music for Mt. Lebanon.** Manager: Fay Olmstead. Mellon Auditorium, 1,900. Eileen Farrell, Oct. 7; Yehudi



William M. Martin, manager of the Pittsburgh Symphony

William Steinberg, conductor of the Pittsburgh Symphony

Menuhin, Nov. 24; Gershwin Festival, Feb. 16; Pittsburgh Symphony, with Jean Casadesus, April 11.

**Pittsburgh Civic Light Opera Company.** Manager: William Wymetal. Pitts Stadium, 10,000. Light operas from the middle of June to the middle of August.

**Mendelssohn Choir.** Director: Russell Wichmann. Three appearances with Pittsburgh Symphony, in Vaughn Williams' Tudor Portraits, Handel's Messiah, and Bach's St. Matthew Passion.

**Bach Choir of Pittsburgh.** Director: John Julius Baird. Carnegie Music Hall, 1,900. Two concerts with local soloists.

**Downtown Chorale.** Director: John Lively. Carnegie Music Hall, 1,900. Spring concert; Mahler's Second Symphony, with Pittsburgh Symphony.

**Tuesday Music Club.** President: Claire Gallup. Stephen Foster Memorial Hall, 700. Fortnightly meetings and recitals by active members; guest recital by Barbara Mahaffey, soprano.

## Harrisburg

By SARA LEMER

**Harrisburg Symphony.** Schleisner Bldg., 26 N. Third St. Auspices: Harrisburg Symphony Association. Conductor: Edwin McArthur. Assistant conductor: Noah Klaus. President: Leonard B. Richards. Executive secretary: Margie C. Hunsicker. Forum, 1,833. Five regular concerts; one young people's concert (sponsored by Harrisburg Symphony Association, Harrisburg Musical Association, Local 269, and Music Performance Trust Fund, March 1. Regular concert soloists: Nell Rankin, Oct. 14; Alice deCeeve Mitchell, Louis Marsh Zimmerman, Edwin McArthur, Nov. 11; Edna Phillips, Jan. 20; Ricardo Odnoposoff, Feb. 10; Sidney Foster, March 24. Two concerts by Philadelphia Orchestra, Dec. 16 and March 2.

**Wednesday Club-Civic Music Association.** Chairman: Mrs. Lloyd V. White. Forum, 1,833. Gina Bachauer, Oct. 6; Roberta Peters, Dec. 10; Festival of Song, Jan. 6; Pittsburgh Symphony, March 9; Leonard Warren, April 9.

**Viola McFadden Agency.** Hall Bldg. Zembo Mosque, 2,640; Forum, 1,833. Jose Iturbi, Oct. 22; American Savoyards, Inc., Dec. 8; Salzburg Marionette Theatre, Jan. 21 and 22; Boston Pops Orchestra, Jan. 26; Lauritz Melchior, March 20.

**Passion Play.** Musical director: Noah Klaus. Narrator and director: A. J. Dewhirst. Zembo Mosque, 2,640. Three performances. March 17, 18, and 19.

**Harrisburg Choral Society.** Director: A. J. Dewhirst. President: R. Dean Souder.

**Grantham Oratorio Society.** Messiah Bible College. Director: Earl D. Miller. President: Mark L. Winger. Hymn festival, Jan. 25; Gounod's Redemption, May 5.

**Wednesday Club.** President: Mrs.



William H. Beegle, manager, May Beegle Concert Series

Edwin McArthur, conductor, Harrisburg Symphony

Joseph L. Steele. Program chairman: Mrs. Charles C. Stroh. Merl Freeland, date to be announced; programs by members.

**American Guild of Organists, Harrisburg Chapter.** Dean: Irene Bressler.

**West Shore Choral Society.** Director: Mary M. Maxwell. President: Robert D. O'Hara. Two concerts.

## Erie

By HERBERT NEURATH

The sixth season of the Erie Philharmonic is offering two world premieres, Concertato for Orchestra, by Erie-born Peter Mennin, and Overture, by Robert Marvel. Scheduled for first performance in this country are Conrad Beck's Innominate, Gaston Brenta's Arioso and Moto Perpetuo, Fartein Valen's Violin Concerto, and Knudage Risager's Overture for Strings. The newly organized Erie Philharmonic Chorus will participate in a concert performance of La Traviata, and the chorus of Fredonia State Teachers College in a performance of Brahms's Requiem.

**Erie Philharmonic.** 320 G. Daniel Baldwin Bldg. Auspices: Erie Philharmonic Society. Conductor: Fritz Mahler. President: Wilbur H. Adams. Manager: Roger G. Hall. Strong Vincent Auditorium, 1,400. Seven pairs of subscription concerts; three young people's concerts; two out-of-town concerts. Subscription concert soloists: Lelia Gousseau, Oct. 21 and 22; Camilla Wicks, Jan. 13 and 14; Paul Badura-Skoda, Feb. 10 and 11; La Traviata, in concert version, April 14 and 15.

**International Society for Contemporary Music, Erie Chapter.** 540 W. 8th St. Musical director: Fritz Mahler. Two concerts.

**Erie Music Teachers Association.** 1013 State St. President: Paul Cleveland. Church of the Covenant, 1,000. Three concerts.

**East Erie Turners Choral Society.** Director: Juno Almhagen. East Erie Turners Auditorium, 1,000. Four concerts.

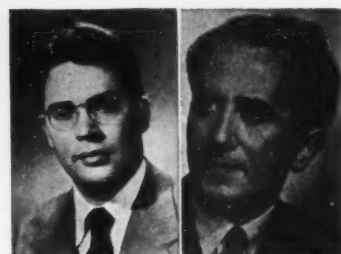
## Wilkes-Barre

By EMMANUEL WINTERS

Wilkes-Barre has formed a symphony orchestra, the Wyoming Valley Philharmonic, which has scheduled three concerts for its initial season under Ferdinand Liva. Clifford E. Balshaw has been named the new director of the Wyoming Valley Oratorio Society.

**Wyoming Valley Philharmonic.** 184 S. River St. Conductor: Ferdinand Liva. Assistant conductor: John G. Detroy. Wilkes College Gymnasium. Three concerts. Soloists: Al-

# Pennsylvania



Roger G. Hall, manager, Erie Philharmonic

Fritz Mahler, conductor of the Erie Philharmonic

fred Mirovitch, Nov. 24; others to be announced.

**Community Concert Association.** 121 Yeager Ave., Forty Fort. President: Mrs. Ray W. Turner. Irem Temple Auditorium, 1,450. Ballet Russe de Monte Carlo Concert Company, Dec. 10; Todd Duncan and Camilla Williams, Jan. 5; Byron Janis, Feb. 4; Rochester Symphony, March 26.

**Greater Pittston Civic Music Association.** 1012 Susquehanna Ave., West Pittston. President: Charles J. Golden. West Pittston High School Auditorium, 1,200. Reginald Kell Players, Oct. 28; Lewis Picardo, Nov. 18; Joanne and Jeanne Nettleton, in February; Margaret Roberts and George Walker, in March.

**Wilkes College Music Department.** Director: John G. Detroy. Wilkes College Gymnasium. Vladimir Havsky, Nov. 2; Madrigal Group, John G. Detroy, director, Dec. 7; Wilbur Isaacs, Jan. 18; Clifford E. Balshaw (St. Stephen's Church), Feb. 22; Eleanor and John G. Detroy, March 15; college chorus, April 19; college band, May 10.

**Wyoming Valley Opera Guild, Inc.** 730 Miners National Bank Bldg. President: Mrs. Burton W. Hankey. Executive director: Theodore A. Evans. Ticket chairman: Vernice L. Sutter. Kingston High School Auditorium, 1,500. Charles L. Wagner Opera Company, presenting Carmen, Oct. 9. American Savoyards, Inc., presenting The Mikado, Jan. 13.

**King's College Music Department.** Irem Temple, 1,450. St. Nicholas High School Auditorium. Band and glee club concerts, in the spring; other events to be announced.

**Concordia Singing Society.** Manfield Hall, S. Washington and Northampton Sts. Director: Charles H. Davis. President: John Zini. Irem Temple, 1,450. Two concerts. Soloists: Morley and Gearhart, Dec. 9; Martha Lipton, with Junior Concordia Singing Society, in spring.

**College Misericordia Music Department.** Dallas. Director: Sister Teresa Mary. Irem Temple Auditorium, 1,450. Symphonette concert, Ferdinand Liva, conductor, in spring; choral concert, Bernard C. Wert, director, in spring.

**American Guild of Organists, Wilkes-Barre Chapter.** 35 S. Franklin St. Dean: Clifford E. Balshaw. John Baldwin, Nov. 18; other events to be announced.

**Choral groups:** Wyoming Valley Oratorio Society, Clifford E. Balshaw, director; two concerts: Messiah, Dec. 14; spring concert. St. Stephen's Oratorio Guild, Clifford E. Balshaw, director; two concerts: Mendelssohn's St. Paul, Jan. 25; Brahms's Requiem, in spring. Apollo Club, Willis T. Netter, director; five concerts. Federation of Welsh Societies of Wyoming Valley, Ben L. Jenkins, president; W. Craig Peters, secretary. Cynonfardd Literary Society, Ralph S. Morgan, president; Eisteddfod, March 17.

# Los Angeles

(Continued from page 263)

torium Bldg. Shrine Auditorium, 6,000. Three or four performances of Hansel and Gretel for public schools, in February.

**Chapman College Artist Series.** Chapman College. College Auditorium, 500. Events to be announced.

**Occidental College Artist Series.** Director: Leon Ettinger. Thorne Hall, 960. Euzkadi, Nov. 17; Nicola Rossi-Lemeni, Oct. 29; young artist concert, Feb. 23; Frederick Marvin, March 16; Helen Traubel, April 13.

**Pepperdine College Forum-Arts Course.** 1121 W. 79th St. College Auditorium, 500. Jakob Gimpel, Oct. 29; college orchestra, Nov. 25; faculty concert, Dec. 10.

**University of Southern California School of Music.** Dean: Raymond Kendall. Bovard Auditorium, 1,800. Bovard String Quartet, Nov. 16, Jan. 18, and March 15; Lilian Steuber, Nov. 19; Alice Ehlers and Alec Murray, Dec. 10 and 14; ISCM concerts, Dec. 28 and Feb. 8; world premiere of Anthel's Volpone, Jan. 9, 16, and 17; Lotte Lehmann master class, Feb. 15; John Crown, Feb. 22; Contemporary Festival, Feb. 25, March 1, 4, and 8; William Vennard, March 24; Robert Turner, April 19; Mozart Festival, May 1, 2, and 8.

**University Friends of Music.** UCLA. Business Administration and Economics Bldg. Auditorium, 400. Chamber-music concerts, Nov. 16 and Jan. 18; Hollywood Quartet, March 1; Lili Kraus and Eudice Shapiro, April 12.

**Claremont College Artists Course.** Claremont. Bridges Auditorium, 2,350. Helen Traubel, Sept. 30; Euzkadi, Nov. 19; Los Angeles Philharmonic, Dec. 4 and March 13; Luboshutz and Nemenoff, Jan. 19.

**Santa Monica Philharmonic Artists Association, Inc.** 3312 Montana Ave., Santa Monica. Barnum Hall, Santa Monica High School, 1,500. Los Angeles Philharmonic, Nov. 9 and April 18; Ballet Russe de Monte Carlo, Jan. 31; William Olvis and Jeanette de Geelen, Feb. 16; Los Angeles Philharmonic, with Zino Francescatti as soloist, March 8.

**Beverly Hills Philharmonic Artists Association.** 239 S. Beverly Dr., Beverly Hills. Beverly Hills High School Auditorium, 1,700. Euzkadi, Nov. 26; Julian Olevsky, Jan. 18; Victoria de los Angeles, Feb. 8; First Operatic Symphonette, March 8.

**San Gabriel Valley Philharmonic Artists Association.** 442 N. Del Mar Ave., San Gabriel. San Gabriel Mission Playhouse, 700. Los Angeles Philharmonic, with Pierre Fournier, Nov. 23 and Feb. 1; Leonard Penario, Jan. 10; Vienna Choir Boys, March 7; William Olvis, April 11.

**San Pedro Philharmonic Artists Association.** San Pedro High School Auditorium, 600. Ana Maria's Spanish Ballet, Nov. 11; National Operatic Sextet, Jan. 30; Los Angeles Philharmonic, March 12; fifth annual music festival, May 8.

**Redlands Concert Series.** University of Redlands, Redlands. Memorial Chapel, 500. Bidu Sayao, Nov. 5; Los Angeles Philharmonic, Dec. 2; Leonard Warren, March 2; Virgil Fox, April 21; Artur Rubinstein, May 9.

**Inglewood Musical Arts Society.** Inglewood Woman's Club and Crozier Auditorium. Homer Simmons, Oct. 13; Phyllis Althof, Nov. 10; Occidental College A Cappella Choir, Dec. 8; to be announced, Jan. 12; Pepperdine College Opera Workshop, Feb. 9; Margaret Richards and George Malloy, March 9; young artist contest winner, April 13; Gilbert Reese, May 11.

**Whittier Philharmonic Artist Association.** Whittier High School Audi-

torium, 700. Euzkadi, Nov. 21; Los Angeles Philharmonic, with Nicole Henriot as soloist, Dec. 7; Nadine Connor, Feb. 11; Jan Peerce, March 20.

**Inglewood Symphony.** Conductor: Ernst Gebert, 631 N. N. Vista St., Los Angeles. Inglewood Auditorium, 1,030. Six concerts, beginning Nov. 23. Special events: Viennese Night, with Miliza Korjus as soloist; Carmen, in concert form; Beethoven's Ninth Symphony.

**Los Angeles Music Festival.** Director: Franz Waxman. Royce Hall, UCLA, 2,500. Series of four concerts, in June, including Schönberg's Gurrelieder.

**Ojai Valley Festival, Ltd.** Ojai. Manager: John Bauer. Northrup Auditorium; outdoors. Chamber-music and chamber-orchestra concerts, May 22, 23, and 24.

**American Art Quartet.** 6205 Temple Hill Drive. Business Administration and Economics Bldg. Auditorium, 400. Four concerts, beginning Dec. 10.

**Los Angeles Conservatory of Music.** Figueroa and 9th Sts. Wilshire Ebell Theatre, 1,294. Four opera productions, dates to be announced: Mozart's The Marriage of Figaro, Cimarosa's The Secret Marriage, Humperdinck's Hansel and Gretel, and the world premiere of Morris Hutchins Ruger's The Fall of the House of Usher.

## Philadelphia

(Continued from page 265)

chamber-music concerts by Curtis Quartet.

**Settlement School of Music.** 416 Queen St. Director: Arthur Cohn. President: Morris W. Satinsky. School Auditorium, 275. Student and faculty recitals.

**New School of Music.** 1738 Pine St. President and director: Max Aronoff. Concerts by Curtis Quartet; faculty recitals.

**Mendelssohn Club Chorus.** 3433 N. 21st St. Director: Harold W. Gilbert. Secretary: Emily Buckley. Oratorio performances and concerts in the Church of St. Luke and the Epiphany, 13th at Spruce St.

**Academy of Vocal Arts.** 1920 Spruce St. Director: Vernon Hammond. President: Mrs. Clarence A. Warden. Academy Auditorium, 150. Recitals; opera scenes in costume, staged and directed by Rose Landver.

**Guy Murriner Piano-Lecture Recitals.** Parkway at 20th St. Auspices: Franklin Institute. Institute Lecture Hall, 360. Six recitals.

**Philadelphia Musical Academy.** 1617 Spruce St. President and director: Jani Szantho. Academy Auditorium, 200; Ethical Society Auditorium, 300. Faculty and student recitals, October through April.

**Philadelphia Conservatory of Music.** 216 S. 20th St. Director: Maria Ezerman Drake. President: Willem Ezerman. Dean: Alison R. Drake. New Century Club Auditorium, 400; Conservatory Auditorium, 75. Faculty and student recitals, October through April.

**Clarke Conservatory of Music.** 1800 Ludlow St. President: Joseph W. Clarke. New Century Club Auditorium, 400. Faculty and student recitals.

**Tri-County Concerts Association.** Co-operative organization supported by voluntary contributions. Radnor High School Auditorium, Wayne, Penna., 800. Chairman: Mrs. Edward H. Ten Broeck. Sponsors a variety of programs.

**Philadelphia Record Society.** 1023 Bankers' Security Bldg. Lectures and recorded concerts given in Philadelphia Musical Academy Auditorium, 1617 Spruce St., from November through March.

**Youth Orchestra of Greater Philadelphia.** 168 Warrior Rd., Drexel

Hill, Penna. Musical director: William R. Smith. President: Charles H. Smith. Secretary: Mrs. Stanley R. Smith. Academy of Music, 3,400. Seasonal concerts with local soloists.

**Junger Maennerchor and Harmonie Society.** Old Custom House,

Carl Shütz Memorial, 420 Chestnut St. Musical director: Leopold Syre. President: Otto W. Waltersdorf, 4510 Frankford Ave. Seasonal concerts.

**Music Center Studios.** 1715 Chestnut St. Director: Oscar Eiermann. Monthly concerts.

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# Detroit

By DICK FANDEL

The signing of Paul Paray as permanent conductor and Mischa Mischa-koff as concertmaster are indicative of the new life infused into the Detroit Symphony by what is now well known as the "Detroit Plan". The list of virtuosi listed below is possibly the greatest ever assembled for this city. The performance of Beethoven's Ninth Symphony will be the first here in more than twenty years.

**Detroit Symphony.** Masonic Auditorium. Auspices: Detroit Symphony Orchestra, Inc. Conductor: Paul Paray. Manager: Howard Harrington. Masonic Auditorium, 5,000. Eighteen concerts. Guest conductors: Leopold Stokowski, Nov. 20; Valter Poole, Jan. 29; Milton Katims, Feb. 5. Soloists: Victoria de Los Angeles, Oct. 23; John Sweeney III, Nov. 13; Paul Badura-Skoda, Nov. 26; Rudolf Serkin, Dec. 11; Jerome Hines, Jan. 2; Michael Rabin, Jan. 8; Mischa Mischa-koff, Georges Miquelle, and Mischa Kottler, Jan. 15; Whittemore and Lowe, Jan. 22; Artur Rubinstein, Feb. 12; Isaac Stern, Feb. 19; Dorothy Maynor, Feb. 26; Suzanne der Derian, Carol Smith, David Lloyd and Yi-Kwei Sze, in Beethoven's Ninth Symphony, March 5. Family Series. Conductor: Valter Poole. Five Sunday concerts. Soloists: Ethel Smith, Nov. 2; Szymon Goldberg, Dec. 28; Earl Wild, Jan. 25; David Poleri, Feb. 15; Grant Johannesen, March 8.

**Detroit Grand Opera Association.** 3163 Guardian Bldg. President: Samuel J. Lang. Chairman: Louis F. Weyand. Masonic Auditorium, 5,000. Seven performances by the New York City Opera Company. La Traviata, Nov. 4; Carmen, Nov. 5; Faust, Nov. 6; Aida, Nov. 7; Cavalleria Rusticana and Pagliacci (matinee) Nov. 8; Madama Butterfly, Nov. 8; La Bohème, Nov. 9.

**Masonic Auditorium Concerts.** Temple and 2nd Ave. General manager: C. W. Van Lopik. Masonic Auditorium, 5,000. Symphony series: Danish National Radio Orchestra, Nov. 12; Toronto Symphony, Dec. 9; Chicago Symphony, March 2; Boston Pops Orchestra, March 24; Philadelphia Orchestra, April 29.

Concert Series. Risé Stevens, Oct. 15; First Piano Quartet, Oct. 31; Ballet Theatre, No. 14; Zino Francescatti, Nov. 25; Robert Merrill, Jan. 19; Vladimir Horowitz, Jan. 30; Jascha Heifetz, Feb. 10; Robert Shaw Chorale, March 13.

Extra events: José Iturbi, Oct. 3; Ballet Theatre, Nov. 15 and 16; Detroit Symphony, with Oscar Levant, Feb. 28; Boston Symphony, April 21.

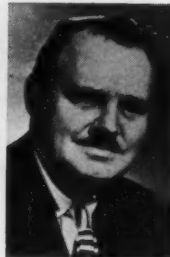
**Scandinavian Symphony.** 5620 Greenway Ave. Auspices: Scandinavian Symphony Society of Detroit, Inc. Musical director: Victor Kolar. President: Kai Rasmussen. Institute of Art Auditorium, 1,240. Four concerts. Soloists: Jack Ringstadt, Nov. 8; Daniel Majeske, Jan. 10; Carolyn Jewell, Feb. 28; Sigurd Bjoerling, April 18.

**Temple Israel Artists Series.** 17400 Manderson Ave. Musical advisor: Karl Haas. Temple Auditorium, 2,000. Three concerts. Samuel Sorin, Olga Cohelo, Jan. 25; Richard Tucker, March 22; Josef Gingold, Ernst Victor Wolff, Karl Haas, April 26.

**Tuesday Musicales.** President: Mrs. Albert R. Zanolli, 185 Connecticut, Highland Park. Institute of Arts Lec-



Paul Paray, conductor of the Detroit Symphony



Howard Harrington, manager, Detroit Symphony



C. W. Van Lopik, manager, Masonic Auditorium Concerts



Irving Teicher, manager, Irving Teicher's Concert Series



Earl V. Moore, dean of the University of Michigan School of Music



Charles A. Sink, president, University of Michigan Musical Society

ture Hall, 400. Ten Tuesday morning concerts. Claudette Sorel, Nov. 25; Carol Smith, March 24.

**Chamber Music Society of Detroit.** 600 Griswold. President: Karl Haas, Secretary: Mrs. Arnold W. Lungershausen. Institute of Arts Lecture Hall, 400. Three concerts, compositions for unusual combinations: Jan. 21; March 18; April 15.

**Pro Musica.** President: Mrs. Frank Coolidge, 183 McKinley Rd., Grosse Pointe Farms. Institute of Arts Lecture Hall, 400. Three subscription concerts: Quartetto Italiano, Nov. 14; Robert Goldstand, Feb. 6; Blanche Thebom, April 24.

**Women's Symphony.** President: Mrs. Vernon Venman, 4229 Glendale. Conductor: Victor Kolar. Institute of Arts Auditorium, 1,240. Two concerts. Soloists: Karl Haas and Ernst Victor Wolff, Dec. 5; winner of the group's young artists' contest, May 1.

**Detroit Town Hall.** 1613 Kales Bldg. Director: Kathleen Snow Stringer. Fisher Theatre, 2,500. Eighteen Wednesday morning programs, including Ted Shawn and Jacob's Pillow Dance Festival Group, Oct. 15.

**Orpheus Club of Detroit** 806 E. Grand Blvd. Director: W. Lloyd Kemp. Secretary: Cyrus B. Warren. Events to be announced.

**Little Symphony of Detroit** 5320 John R Ave. Chairman and manager: Bernard Rosen. Institute of Arts Auditorium, 1,240. Spring concerts. Special concert: Rackham Auditorium, 1,050, Nov. 22.

**Nellie Watts Concert Series.** 5461 Brush. Manager: Nellie Watts. Events to be announced.

**Vivian Gilpin Robison.** 1746 W. Boston Blvd. Events to be announced.

## Ann Arbor

By HELEN MILLER CUTLER

The University Choral Union, which has been the marrow of Ann Arbor's musical being since 1894 and which had, of necessity during the war years, limited its festival offerings to traditional and facile works, is scheduling for the 1953 May Festival a new work by Norman Lockwood composed especially for the occasion, Bach's Mass, in B minor, and the first performance in this area of Brahms's Song of Destiny.

**University Musical Society.** University of Michigan. President: Charles A. Sink. Hill Auditorium, 5,000.

Regular series: Richard Tucker, Oct. 8; Yehudi Menuhin, Oct. 22; Danish National Radio Orchestra, Nov. 13; Vladimir Horowitz, Nov. 19; Bidu Sayao, Dec. 1; Vienna Choir Boys, Jan. 16; Minneapolis Symphony, Feb. 12; Gershwin Festival, March 2; Artur Rubinstein, March 12; Boston

Symphony, May 19. Extra series: Risé Stevens, Oct. 17; Cleveland Orchestra, Nov. 9; Claudio Arrau, Nov. 25; Jascha Heifetz, Feb. 17; Boston Pops Orchestra, March 23.

Annual Messiah performances by Choral Union. Director: Lester McCoy. Soloists: Nancy Carr, Eunice Alberts, David Lloyd, James Pease, Dec. 6 and 7.

May Festival. Six concerts: April 30 through May 3. Philadelphia Orchestra. Choral Union, with Thor Johnson, guest director, and Lester McCoy, associate director. Festival Youth Chorus, Marguerite Hood, director. Guest conductor: Alexander Hilsberg. Soloists: Myra Hess, Zino Francescatti, Zinka Milanov, Dorothy Wareskjold, Janice Moudry, Harold Haugh, Kenneth Smith, Cesare Siepi. Soloists.

Chamber Music Festival. Rackham Auditorium. Budapest Quartet, Feb. 20 through 22.

**University of Michigan School of Music.** Dean: Earl V. Moore. Concerts presented by university organizations: Stanley Quartet; University Symphony, Wayne Dunlap, conductor; University Choir, Maynard Klein, director; University Band, William D. Revelli, conductor; Little Symphony; String Orchestra; Arts Chorale; Tudor Singers; Collegium Musicum; Men's Glee Club; Women's Glee Club; radio lectures and concerts, station WUOM, Orien Dalley, music director.

Recitals are given by members of the faculty and student body. Operas and musical plays are produced in collaboration with the drama department. The university sponsors a mid-western conference on vocal and instrumental music, a summer clinic, and a summer session at Ann Arbor and at the National Music Camp, Interlochen Mich. The String Teacher's National Conference and the Civic Symphony Assembly take place at Interlochen during the summer.



José Echaniz, conductor of the Grand Rapids Symphony



Mrs. Walter W. Wennerstrom, president, St. Cecilia Society

## Grand Rapids

By MARQUERITE S. KERNS

Grand Rapids Symphony. 1153

**Alexander St. S. E. Auspices:** Grand Rapids Symphony Society. Conductor: José Echaniz. President: C. A. Wein-hart. Manager: Theodore J. Beyne. Civic Auditorium, 5,000. Seven concerts. Soloists: Luboshutz and Nemenoff, Oct. 16; Inter-High Festival Chorus, Dec. 18; Nathan Milstein, Jan. 22; winners of contest for non-professional artists, Feb. 26; Robert McDowell, March 19; Mack Harrell, April 16.

**St. Cecilia Society.** 28 Ransom Ave., N. E. President: Mrs. Walter W. Wennerstrom. Chairman, Artist Series: Mrs. C. Hugo Kutsche. St. Cecilia Auditorium, 670. Graciela Rivera, Oct. 17; Robert and Lydia Courte, Oct. 31; Harold Haugh, Nov. 14; Gina Bachauer, Dec. 12; Anthony Kooiker, Jan. 23; Gérard Souza, Feb. 6; Norman Carol, Feb. 20; Loewenguth Quartet, Feb. 27; University of Michigan Collegium Musicum, March 27.

**Community Concert Association.** 242 College Ave., S. E. President: H. Wayne Parker. Civic Auditorium, 5,000. Eleanor Steber, Oct. 22; Jacob's Pillow Dance Festival Group, Nov. 3; Sascha Gorodnitzki, Jan. 7; Gershwin Festival, Feb. 23; Cincinnati Symphony, March 4.

**Civic Light Opera Association.** 157 Diamond Ave., N. E. Director: Eric Weaver. Three productions, with guest artists.

**West Shore Symphony.** Conductor: Hugo Kolberg. Manager: F. G. Dunnebacke, Route 2, Spring Lake. Concerts in Muskegon and Grand Haven.

## Flint

By BERTHA KNISELY

**Flint Community Music Association, Oak Grove.** Executive director: Raymond Gerkowski.

Flint Symphony. Conductor: Raymond Gerkowski. Central High School Auditorium, 1,000. Four regular concerts; two children's concerts. Soloists: William P. Converso, Oct. 12; Gloria Henry, Nov. 16; Florence McCracken, Feb. 8; Emil Raab, May 17. Appearances with the Choral Union and Civic Opera.

Flint Choral Union. Director: William P. Converso. IMA Auditorium, 6,000; Central High School Auditorium, 1,000. Handel's Messiah, Dec. 7; Mendelssohn's Elijah, April 26.

Flint Civic Opera. Manager: Fred McKittrick. IMA Auditorium, 6,000. Opera and soloists to be announced.

**St. Cecilia Community Concert Association.** President: Mrs. W. T. MaWhinney, 905 E. 9th St. Concert chairman: Mrs. Henry Winegarden. Palace Theatre, 1,400. Claudio Arrau, Nov. 5; Frances Yeend, Dec. 10; The Carolers, Feb. 10; Denver Symphony, (Continued on page 277)

# Springfield

By VICTOR PRAHL

The concert season of our local orchestra opened with a performance of Berlioz' Requiem, sung by the Symphony Chorus and choruses from Hartford, Northampton, and Amherst, with Paul Knowles, tenor.

**Springfield Symphony**, 49 Chestnut St. Auspices: Springfield Orchestra Association. Conductor: Alexander Leslie. President: Nelson H. Foley. Municipal Auditorium, 3,318. Four subscription concerts; two children's concerts; two Pop concerts. Subscription series soloists: Eugene Istomin, Jan. 27; Alvin Rudnitsky, March 24.

**Springfield Community Concert Association**, 1231 Main St. Auspices: Springfield Junior League. President: Raymond T. King. Municipal Auditorium, 3,318. Boston Symphony, Oct. 21; William Warfield, Jan. 12; Gershwin Festival, Feb. 10; Rudolf Serkin, April 7.



Armand Coulet, co-owner, Coulet-Lea, Inc.



Mrs. D. C. Lea, co-owner, Coulet-Lea, Inc.



Theodore Russell, conductor, Jackson Symphony

# Jackson

By MARY ALICE BOOKHART

The Youth Concert Series, the first symphonic project for children ever to be attempted in Mississippi, was started the week of Oct. 12 in Jackson. The series was organized by the Junior League and the Jackson Symphony Association, in collaboration with public-school officials and other citizens.

**Jackson Symphony**, 1900 N. State St. Auspices: Jackson Symphony Association. Conductor: Theodore C. Russell. President: Mrs. Irwin Coleman. Bailey Junior High School Auditorium, 1,250. Four subscription concerts. Soloists: John Alexander, Nov. 11; Tony Warren, Jan. 20; Jill Baillif, March 10; Chicago Woodwind Quintet, April 28.

**Jackson Music Association**, 125 S. Congress St. President: Alvon Doty. Manager: Coulet, Inc. Municipal Auditorium, 3,300. Danish National Radio Orchestra, Oct. 30; Robert Shaw Chorale, Nov. 22; Frances Yeend, Jan. 19; Whittemore and Lowe, Feb. 9; James Melton, April 23.

**Coulet-Lea, Inc.**, 125 S. Congress St. Municipal Auditorium, 3,300. Ballet Theatre, Jan. 31.

**Jackson Opera Guild, Inc.** Conductor: John David Anello. President: Mrs. John T. Caldwell, Jr. Bailey Junior High School Auditorium, 1,250. Gounod's Faust, with Magnolia Coulet, Claire McGhee, Betty Monette, David Poleri, Eugene Loper, Shaw Enochs, Henry Clements.

**Youth Concert Series.** Auspices: Junior League of Jackson and Jackson Symphony Association. Conductor: Theodore C. Russell. Chair-

**Springfield Celebrity Series**, 1225 Main St. Auspices: Business and Professional Women's Club. President: Josephine McQueston. Manager: Aaron Richmond, Boston. Municipal Auditorium, 3,318. Robert Merrill, Oct. 3; Festival of Song, Nov. 8; Artur Rubinstein, March 5.

**YMCA, Sunday Afternoon Series**, 122 Chestnut St. President: Charles E. Lee. Municipal Auditorium, 3,318. Cleveland Orchestra, Feb. 8; Harvard Band, Feb. 22.

# Worcester

By RAYMOND MORIN

**Worcester Symphony**, 544 Main St. Conductor: Francis Findlay. Concert schedule to be announced. Soloists: Ruggiero Ricci, Nov. 17; others to be announced.

**Worcester Music Festival.** Auspices: Worcester County Musical Association. Musical director: Boris Goldovsky. President: John Z. Buckley. Municipal Auditorium, 3,500. Philadelphia Orchestra, with soloists.

**Worcester Civic Music Association.** President: John H. Hitchcock. Municipal Auditorium, 3,500. Festival of Song, Nov. 4; Alexander Uninsky, Dec. 8; Marian Anderson, Jan. 26; Little Symphony, March 2; Leonard Warren, March 26; Boston Symphony, in April.

**Worcester Art Museum**, 55 Salisbury St. Director: George L. Stout. Museum Court, 1,000. All Saints' Choir, Dec. 21; Philadelphia Woodwind Quintet, Jan. 11; Pasquier Trio, Feb. 22; Harvard-Radcliffe Orchestra, March 15.

**Becker College Series.** Director: Raymond Morin. Horticultural Hall, 550. Harvard Glee Club, Feb. 1; joint concert by musical clubs of Becker

# Massachusetts

College and Worcester Polytechnic Institute.

**Fine Arts Course**, Clark University. Director: Loring H. Dodd. Ten events, including three in the field of music and dance. Euzkadi, Oct. 21; Jacques Cartier, actor-dancer, Nov. 7; Ted Shawn and company, Dec. 1.

**The Little Symphony**, 4 Walnut St. Conductor: Henry Levenson. Five concerts.

**Worcester Youth Orchestra.** Conductor: Henry Levenson. Chairman: Harold H. Hartwell. Three concerts.

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# Mississippi

man: Mrs. Carroll Brinson. Bailey Junior High School Auditorium, 1,250. Four subscription concerts. Soloists: Lem Seawright, Oct. 19; Tony Warren, Dec. 7; winner of local audition, Feb. 8; Rudolph Ganz, March 29.

**College Lyceum Association**, 1325 Lynch. President: John Hall. Dansby Hall, Jackson College for Negro Teachers, 1,000. Mattiwilda Dobbs, Nov. 14; Hazel Scott, in January; Jackson Symphony, in April.

### Student Protection Bill Introduced in New York

Legislation directed against "operators of music, dance, and instrumental schools who gyp parents out of large sums of money in advance payments for musical instructions" was introduced in the New York State Legislature on Jan. 27 by State Senator Carlo A. Lanzillotti of Long Island City. Under provisions of the Lanzillotti bill, all schools requiring advance payments for musical instruction would be required to take out a \$10,000 bond to "guarantee faithful and honest completion of instruction".

### YMHA Initiates Children's Dance Series

The 92nd Street YM and YWHA dance faculty, under the direction of Doris Humphrey, has formed a group of adult professional dancers known as the Merry-Go-Rounders, which will perform in a repertory for children from six to twelve years. The company's first program was given on Feb. 1 at the YMHA and consisted of three modern ballets by staff choreographers.



# Cincinnati

By MARY LEIGHTON

Cincinnati's Music-Drama Guild deserves special mention this year for its efforts to produce opera in English. Its 1952-53 season opened with a performance of Menotti's *The Consul*; future productions scheduled are Britten's revision of *The Beggar's Opera*, *The Daughter of the Regiment*, and *Connecticut Yankee*. The guild will also join forces with the Cincinnati Symphony in the world premiere of Vittorio Giannini's *Taming of the Shrew* on Jan. 31 and Feb. 1.

**Cincinnati Symphony**, 1106 First National Bank Bldg. Auspices: Cincinnati Institute of Fine Arts. Conductor: Thor Johnson. Chairman: Lucien Wulsin. President: Walter C. Beckjord. Manager: H. Craig Hutchinson. Music Hall, 3,460. Twenty pairs of regular concerts; four Pop concerts; nine young people's concerts; three junior high-school concerts; four special concerts—Handel's *Messiah*, with Miami University chorus; Girl Scout concert; Vittorio Giannini's *Taming of the Shrew*, (world Premiere) presented by the Cincinnati Music-Drama Guild; Boston Symphony; 25 tour concerts. Regular concert soloists: Rudolf Firkušny, Oct. 17 and 18; Set Svahnholm and Eileen Farrell, Oct. 24 and 25; Leonard Rose, Oct. 31 and Nov. 1; Paul Badura-Skoda, Nov. 7 and 8; Irmgard Seefried, Nov. 28 and 29; Alexander Brailowsky, Dec. 5 and 6; Joseph Szigeti, Dec. 12 and 13; yuletide concert, Andrew White and other soloists with choir from Cincinnati public schools, Dec. 19 and 20; Jorge Bolet, Jan. 9 and 10; Robert Merrill, Jan. 16 and 17; Sigmond Efron, concertmaster, Jan. 23 and 24; Claudio Arrau, Feb. 6 and 7; Myra Hess, Feb. 27 and 28; Luboshutz and Nemenoff, March 20 and 21; Michael Rabin, March 27 and 28; Ballet Theatre, April 10 and 11; Beethoven's Ninth Symphony, with Dorothy Dow, Janice Moudry, Andrew McKinley, and James Pease, April 17 and 18.

**Cincinnati Summer Opera Association**, Vine near 5th. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Stage director: Antonio Stivanello. Ballet directors: Lucien Prideaux and Lydia Arlova. Conductors: Fausto Cleva, Paul Breisch, Ernesto Barbini, Mario Mazzoni, Ignace Strasfogel. Zoological Gardens Pavilion, 4,000. Five-week season Cincinnati Symphony, and chorus of the Metropolitan Opera Company, June 29 through Aug. 2.

**Cincinnati May Festival Association**, 142 W. 4th St. Conductors: Fritz Stiedry, Thor Johnson, Jean Morel. President: Carl Jacobs. Managing secretary: J. Herman Thuman. Music Hall, 3,460. Five concerts by the Cincinnati Symphony, May Festival Chorus, high school chorus, children's chorus and soloists, May 6 to 10.

**Artist Series**, 142 W. 4th St. Manager: J. Herman Thuman. Taft Auditorium, 2,500. Dancers of Bali, Nov. 12; Cesare Siepi, Jan. 7.

**Matinee Musicale Club**. President: Bertha Krehbiel. Hall of Mirrors, Hotel Netherland Plaza, 1,200. George London, Oct. 29; Reginald Kell Players, Nov. 24; Hilde Gueden, Jan. 28; Guiomar Novaes, Feb. 18; Toshiya Eto, March 17.

**Cincinnati Chamber Music Society**. Manager: Mrs. Rudolph Wur-litzer. Taft Museum. Fine Arts Quartet, Nov. 13; Amadeus Quartet, Feb. 4; Pasquier Trio, April 1.



H. Craig Hutchinson, manager of the Cincinnati Symphony

Thor Johnson, conductor, Cincinnati Symphony

**Cincinnati Music-Drama Guild**, 28 E. 6th St. President: Charlotte Shockley. Cox Theatre. *The Consul*, Oct. 14, 15 and 16; *Daughter of the Regiment*, Beggar's Opera (Britten), and *Connecticut Yankee*, dates to be announced.

**Orpheus Club of Cincinnati**. Director: Willis Beckett. Emery Auditorium. Three concerts, with soloists.

**Miami University Department of Music**, Oxford. Acting head: George F. Barron.

Artist Series. Chairman: Henry C. Montgomery. Withrow Court, 4,000. Robert Shaw Choral, Oct. 14; Handel's *Messiah*, by Cincinnati Symphony and university choruses, Dec. 14; Alec Templeton, Jan. 13; Budapest Quartet, Feb. 15; Ley Salvador, Feb. 22; Herta Glaz and Frank Guarnera, March 5; Beethoven's Ninth Symphony and Kaminski's Introit and Hymn, by Cincinnati Symphony and university choruses.

Concerts by University Symphony, Joseph Bein and George Seltzer, co-conductors; Choral Union, George Zimmerman, director; Concert Band, A. D. Lekvold, conductor; A Cappella Singers, George F. Barron, director; Woman's Choral Society, Dora Lyon, director; Glee Club, Dale Gilkey, director; Oxford Quartet; faculty recitals.

## Columbus

By VIRGINIA BRAUN KELLER

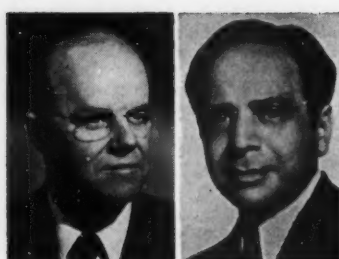
**Columbus Little Symphony**, 1913 Collingwood Rd. Conductor: George Hardesty. President: Mrs. Wallace Mountcastle. Central High School Auditorium, 1,000. Five concerts. Soloists: Eugene Istomin, Nov. 9; Abraham Skernik and Jacob Crachmalnick, violinists, Jan. 18; Capital University Chapel Choir, March 22.

**Civic Concert Series**, 50 N. High St. Manager: Herman Amend. Memorial Hall, 4,000. James Melton, Oct. 17; Charles L. Wagner Opera Company, presenting *Carmen*, Nov. 19; Ana Maria Spanish Ballet, Dec. 3; Gershwin Festival, Feb. 20; Arthur Rubinstein, March 18.

**Women's Music Club**, 55 E. Gay St. President: Marguerite Heer Andrews. Recording secretary: Marguerite Hartsook. Financial secretary: Mrs. Hugh Bone. Central High School Auditorium, 1,000. Budapest Quartet, Jan. 23; New York Quartet, Feb. 4; Pasquier Trio, March 25; four organ recitals; four members' concerts; six study sections; series of radio concerts; community music schools.

**Prestige Concerts**, 480 E. Broad St. Manager: Howard Nadel. Columbus Gallery of Fine Arts, 400. Roland Hayes, Oct. 27; Juilliard Quartet, Nov. 20; Luigi Silva, Dec. 8; Beveridge Webster, Jan. 24; David Garvey, Feb. 14; Juilliard Quartet, March 10.

**Symphony Club of Central Ohio**, 50 N. High St. President: Mrs. Geer Parkinson. Memorial Hall, 4,000.



George Barron, acting head, Miami University Department of Music

Fausto Cleva, musical director, Cincinnati Summer Opera

Cincinnati Symphony, with Claudette Sorel, Nov. 12; matinee for young people, Nov. 12; Minneapolis Symphony, with Rafael Durian, violinist, Feb. 11; Boston Symphony, April 22.

**Ohio State University Concerts**. Manager: Eugene Weigel. University Hall, 800. Lelia Gousseau, Nov. 5; Susan Reed, Dec. 3; Carolers, Jan. 21; Isaac Stern, Feb. 4; Mata and Hari, March 11.

**Capital University Series**. Manager: Harm Harms. Memorial Hall; Mees Hall. Stephen Hero, Oct. 21; Chapel Choir, Ellis Snyder, director, Dec. 14 and Feb. 15; Bach Festival, May 17; concerts by men's glee club and Capital University Orchestra, Wilbur Crist, conductor.

**Columbus Opera Club**, 2632 Tremont Rd. Musical director: Edwin Stainbrook. President: Patricia Howell. Columbus Gallery of Fine Arts, 400. Concerts of operatic excerpts.

**Saturday Music Club**, 84 Oakland Park Ave. President: Josephine Taylor Case. Music Week concert, May 2; Lectures; recital; sponsors Junior and Juvenile Clubs.

**Columbus Lyric Theatre**, 151 S. 17th St. Musical director: Charlotte Gaines. Dramatic director: Patricia Gaines. Menotti's *Amahl and the Night Visitors*, in January.

**Independent Players**, 2509 Canterbury Road. Director: Albert Germanson. Hartman Theatre, 3,000. Four performances.



Miriam Rosenthal, manager, Dayton Philharmonic

Paul Katz, conductor, Dayton Philharmonic

## Dayton

By ELLEN JANE PORTER

**Dayton Philharmonic**, North Lobby, Biltmore Hotel. Auspices: Dayton Philharmonic Association. Conductor: Paul Katz. Secretary and manager: Miriam Rosenthal. Memorial Hall, 2,639. Seven subscription concerts; four children's concerts. Subscription series soloists: Aldo Ciccolini, Oct. 30; Slavenska-Franklin Ballet, Dec. 3; Leonard Rose, Dec. 22; Ossy Renardy, Jan. 22; Ferruccio Tagliavini, Pia Tassinari, and Frank Guarnera, Feb. 26; Barbara Wasson, April 9; Glauco d'Attili, April 30.

**Dayton Civic Music Association**, Room 234, Gas and Electric Bldg. President: Herbert Nonneman. Na-

## Ohio



J. Herman Thuman, manager, Artist Series

Evan Whallon, conductor, Springfield Symphony

tional Cash Register Auditorium, 2,300. First Operatic Symphonette, Oct. 11; Ballet Theatre, Nov. 18; Festival of Song, Dec. 13; Reginald Kell Players, Jan. 15; Claramae Turner, Feb. 19; Jeanne Mitchell, March 19; Rochester Philharmonic, with Jean Graham, April 7.

**Dayton Music Club**. President: Mrs. Harry Gallagher. Dayton Art Institute Auditorium, 500. James Friskin, Oct. 14; Phyllis Curtin, Nov. 25; Pasquier Trio, March 24.

**Dayton Choirmasters' Club**. President: William Rapp. Various churches. William H. Barnes, Nov. 17; Claire Coci (co-sponsored with the American Guild of Organists), Nov. 9; Cincinnati Church Choir (co-sponsored with the American Guild of Organists), Jan. 18; Robert Schantz, Feb. 16; Central State College Choir, May 18.

**American Guild of Organists, Dayton Chapter**. Dean: James B. Porter. Various churches. James Francis, Jan. 11; Wilbur Held, Feb. 10; two events co-sponsored with the Dayton Choirmasters' Club.

## Springfield

By ANNA MARIE TENNANT

**Springfield Symphony**. Conductor: Evan Whallon. President: Elden Bayley. Junior Memorial Hall, 2,669. Four subscription concerts; two pairs of youth concerts; Lenten concert; Pop concert. Subscription series soloists: Cecile Staub Genhart, pianist, Oct. 26; Louis Mennini, in the world premiere of his *Overture Breve*, April 19; Isaac Stern, Feb. 15; James Wolfe, April 19.

**Sigma Alpha Iota, Springfield Alumnae Chapter**. President: Mrs. Richard M. Cano. Monthly meetings in members' homes.

**Fortnightly Musical Club**. President: Mrs. Otto Shriver. YWCA auditorium, 200. Nine programs. Margaret Thuenemann, contralto, Ohio Federation of Music Clubs winner, Sept. 16; Middle West District Conference, Oct. 15.

**Evening Fortnightly Musical Club**. President: Marcile Andrews. YWCA auditorium, 200. Nine programs.

## Rocky River

**West Shore Concert Series**, 19437 Argyle Oval. Musical director: Frederick Kock. President: Justin Macklin. Rocky River High School Auditorium. Cleveland Little Symphony, with Tunk Kwong Kwong, pianist, Sept. 28; Mary Simmons, soprano, and Harold Fink, pianist, Oct. 10; Michael Head, pianist, Nov. 28; Fine Arts Quartet, with Leonard Shure, Dec. 12; Ernst and Lory Wallfisch, Jan. 16; Oberlin Observatory Woodwind Ensemble, Feb. 20; Marie Simmelink Kraft, soprano, and Marianne Mastics, pianist, March 20.

## Flint

(Continued from page 274)  
with Dorothy Powers, violinist, April 14.

**St. Cecilia Society.** President: Mrs. W. T. MaWhinney. Bi-monthly meetings.

**St. Cecilia Chorus.** Director: Mrs. Marvin Swift. First Baptist Church Assembly Hall, 500. Two concerts.

**MacDowell Club.** President: Mrs. John Daley. Monthly programs by members.

**Moments Musical Society.** President: Elizabeth Thorne Smith. Detroit Street Auditorium, 350. Monthly programs by members.

**AC Spark Plug Division of General Motors.** Includes concert band, ladies' chorus, male choir, and choral club. Directors: Arthur Wilson, W. W. Norton, Jr., and F. Edgar Gosney. IMA Auditorium, 6,000. Two combined concerts; individual concerts by each of the groups at Central High School Auditorium, 1,000.

**Flint Concert Band.** Director: Garrett E. Ebmeyer. Central High School Auditorium, 1,000. Four concerts.

**Town Hall Series.** Beth Israel Men's Club, 900. Jan. Peerce, Feb. 22; two lectures.

**Choral groups:** Council Choir, Mrs. E. H. Longman, director; two concerts. Norton Male Chorus, Arthur McCombie, director; spring concert. Eddy Male Chorus, Clarence Eddy, director; spring concert. Chevrolet-Flint Male Chorus, Stuart Warnaar, director; church concerts.

## Lansing

By ETHELYN SEXTON

The Lansing Symphony has added a senior contest to the junior contest usually held to select soloists for the orchestra's spring concerts.

**Lansing Symphony.** Auspices: Adult Education Department, Lansing Public Schools. Conductor: Romeo



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Herman Felber,  
conductor, Kalamazoo Symphony



Romeo Tata, conductor, Lansing Symphony

Tata. President: Peter Treleven. Chairman of concerts: Hal Bergan. J. W. Sexton Auditorium, 1,724. Six regular concerts. Soloists: Norma Lou Gregg, soprano, Oct. 19; Lyman Bodman, violinist, Nov. 19; Murray Present, pianist, Feb. 15; senior contest winners, April 12; junior contest winners, April 20.

**Michigan State College Concert-Lecture Series.** Director: E. C. Crowe. College Auditorium, 5,000. Luboshutz and Nemenoff, Oct. 14; Risé Stevens, Oct. 20; Cleveland Orchestra, Nov. 10; Danish National Radio Orchestra, Nov. 14; New York City Opera Company, Nov. 24; Lily Pons, Dec. 1; Nathan Milstein, Jan. 20; Vladimir Horowitz, Feb. 2; Gershwin Festival, Feb. 24; Festival of Song, Feb. 26; Robert Shaw Chorale, March 12; Boston Pops Orchestra, March 17 and 18; Chicago Symphony, April 13.

**Michigan State College Music Department Series.** Director: Roy Underwood. Music Auditorium, 400. Mack Harrell, Oct. 2; Catherine Crozier, Oct. 28; Boyd Neel Orchestra, Nov. 4; Phyllis Lightford, Nov. 18; Leuthford Orchestra, Nov. 24.

**American Guild of Organists, Lansing Chapter.** Dean: Mrs. H. B. Sholl. Co-sponsor with Michigan State College of Crozier concert, People's Church, East Lansing, Oct. 28. Boys Choir, Resurrection Church, in December; McCurdy and Greenwood, organ and harp, in January; Lansing Operetta chorus, in February; student chapter program, in March; choral festival, in April.

**Choruses:** Civic Messiah Chorus, Jan Weaver, director. Adult Community Chorus, David Machtel, director. Orpheus Club, Paul Eickmeyer, director. Choraliers, S. Earl Trudgeon, director. Lansing Operetta Chorus, Jan Weaver, director. Choralettes, Dorothy Acevedo, director.

## Battle Creek

By ELLEN K. PETERSEN

**Battle Creek Symphony.** Conductor: Roger Parkes. Chairman: Mrs. A. P. Petersen, 604 Post Bldg. W. K. Kellogg Auditorium, 2,441; Lakeview High School Gymnasium, 700. Four regular concerts; two Pop concerts. Soloists: Ida Krehm, Oct. 12; Stephen Hero, Dec. 21; audition winners, Feb. 15; to be announced, March 29.

**Community Concert Association.** President: Paul Tammi. Secretary: Marion Ross, 73 Chestnut. W. K. Kellogg Auditorium, 2,441. Richard Tucker, Oct. 6; Irmgard Seefried, Nov. 12; Gershwin Festival, Feb. 25; Herman Godes, March 5; Denver Symphony, April 18.

**Community Radio Chorus.** Director: Alfred Giffin Richards. President: William D. Leighton. Manager: Forest Flagg Owen, WELL, 212 Michigan National Bank Bldg. W. K. Kellogg Auditorium, 2,441; Ann J. Kellogg Auditorium, 1,002; Marshall High School Auditorium, 800; Hart

Hotel Ballroom, 300. Appearance in Black Hills Passion play, Oct. 23 to 26; Christmas concert, Dec. 18; appearance in an opera by Kurt Weill, April 16; other local concerts.

**Morning Musical Club.** President: Mrs. Roger Parkes. Program chairman: Mrs. Charles Bradley, 485 Upton Ave. YWCA Hall, 250. Harry Ray, pianist, Oct. 9; Virginia Wolfe, soprano, Oct. 27; Dale Smith, baritone, and choral group, Harlan Cleaveland, director, Nov. 13; Roger Parkes, symphony lecture, Nov. 24; Chamber Music Players, Mrs. Roger Parkes, conductor, Dec. 15; Ida Kitching, opera lecture, Jan. 26; Helen Sherman, violinist, Feb. 12; opera production, Mrs. Frederick Wickemeyer, director, assisted by Chamber Music Players, Feb. 23; Constance Richards and Virginia stone, duo-pianists, April 9; Junior Musician League guest entertainers, April 27; Florence Favorio, soprano, and Guilio Favorio, pianist, May 14.

**Music Teachers' Club.** President: Mrs. Roger Parkes. Secretary: Mrs. Lyle Sherman. Music programs and lectures.

**Post Cereal Band.** Conductor: John Masteller. Manager: J. W. Schaeffer, 107½ Morgan Dr. General Foods lawn, 2,000. Summer series of six concerts.

**General Foods Chorus.** Director: Harlan Cleaveland. President: Ion Wolfe. Secretary: William Lutz. Postum Club House, 300. Christmas programs; annual minstrel show; assisting chorus at band concerts.

**Lyric Club.** President: Mrs. C. M. Voke. Manager: Mae Daisy Wood. Informal concerts.

## Kalamazoo

By RUTH A. CURRIE

**Kalamazoo Symphony.** 479 W. Michigan Ave. Auspices: Kalamazoo Symphony Society. Conductor: Herman Felber. Chairman of the board: Ward Wheeler. Secretary: Mary Agar. Central High School Auditorium, 2,700. Seven concerts. Soloists: Muriel Matthews and Volde-mars Rushevics, Oct. 19; Robert McDowell, Nov. 16; Joseph Szigeti, Jan. 18; Lauritz Melchior, Feb. 22; Andres Segovia, April 19.

**Kalamazoo Junior Symphony.** Auspices: Kalamazoo Junior Symphony Society. Conductor: Julius Stulberg. Chairman: Stanley Wood, 208 E. Westwood Dr. Civic Auditorium, 600. Three concerts. Soloists: Carol Davidson, flutist; Lois Johnson, pianist; Phillip Mason, violinist.

**Community Concert Association.** President: Mrs. Fred Stanley. Secretary: Mrs. R. Kendall Jones, 2810 Duke St. Central High School Auditorium, 2,700. Eileen Farrell, Oct. 30; Cleveland Symphony, Nov. 20; Vronsky and Babin, Dec. 9; Cesare Siepi, Jan. 15; Monique de la Bru-chollerie, Jan. 29; Cincinnati Symphony, March 3; Aldo Parisot and Nathan Milstein, March 19.

**Bach Festival.** Auspices: Kalamazoo College and community. Conductor: Henry Overly. Chairman of executive committee: Mrs. Harry Snow. Stetson Chapel, Kalamazoo College, 700. March 13 through 15. Choral concert, including Mass in B minor, cantatas; orchestral program; artist recital. Soloists: Harry Ray, pianist; Frank Owen, organist; Vol-demars Rushevics, violinist; others to be announced.

**Western Michigan College Chorus.** Director: Elwyn Carter. Central High

## Michigan

School Auditorium, 2,700. Christmas concert, Dec. 12.

Spring festival. Two weeks in April, with student choruses from local high schools, junior string quartet, faculty string quartet, faculty vocal quartet.

**Kalamazoo Choral Society.** Auspices: Adult Education. Director: Mrs. Henry Ford, Jr. Manager: Mrs. Thomas Null, 2329 S. Rose St. Civic Auditorium, 600. Christmas concert, with Elwyn Carter, baritone; spring concert, with Nancy Ford and Mary Shauman, duo-pianists.

**Kalamazoo Male Chorus.** Director: Leonard Meretta. President: Herman Dykema, 1803 Royce Ave. Central High School Auditorium, 2,700. Two concerts; other local appearances.

**Piano Workshop.** for students and teachers. Director: Frances Clark. Stetson Chapel, Kalamazoo College,

## Hindemith Conducts Anniversary Concert

BALTIMORE.—Paul Hindemith conducted the Chamber Orchestra, Madrigal Group, and Chorus of the Peabody Conservatory of Music on Feb. 15 in a program of his own works, including the Septet; the French Chansons; the Kammermusik No. 4, with William Kroll as soloist; Frau Musika; and Die Junge Magd, Op. 23. The Hindemith concert was the concluding event in a three-day festival celebrating the 85th anniversary of the conservatory. In a previous concert of contemporary music, on Dec. 14, Pierre Boulez, assisted by David Tudor, was heard in his Second Piano Sonata and his two-piano piece Structures.

ERICH ITOR KAHN, piano

GIORGIO CIOMPI, violin

BENAR HEIFETZ, 'cello

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—KANSAS CITY TIMES

Chamber music playing at its finest.  
—LOUISVILLE COURIER-JOURNAL

Warm, rich, tender and vigorous.  
—LOS ANGELES TIMES

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New Music String Quartet  
Broadus Erle, *violin*  
Matthew Raimondi, *violin*  
Walter Trampler, *viola*  
Claus Adam, *cello*

### Woodwind Instruments and Ensemble:

Albert Tipton, *flute*  
Lois Wann, *oboe*  
Reginald Kell, *clarinet*  
Bernard Garfield, *bassoon*  
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Paul Price

### Composition:

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# Houston

By FRANCIS R. DEERING

**Houston Symphony.** Auspices: Houston Symphony Society. Conductor: Efrem Kurtz. President: Ima Hogg. Manager: Tom M. Johnson. City Auditorium, 4,000. Two subscription series of 10 concerts each; five free Saturday night Pop concerts, sponsored by a local supermarket; ten afternoon student concerts; five concerts at the University of Houston; 21 summer concerts in Houston parks; spring tour to eight southern universities and seven southern cities; 26 regional network radio broadcasts. Guest conductors: Leopold Stokowski and Alexander Hilsberg. Guest artists: Astrid Varnay, Jennie Tourel, Zino Francescatti, Isaac Stern, Nicole Henriot, Clifford Curzon, Witold Malcuzynski, Guiomar Novaes, Solomon, Nathan Brusilow, Alfred and Herbert Teltschik, Alexander Brailowsky, Herman Dorfman, Houston Chorale.

**Edna W. Saunders Concert Series.** Manager: Edna W. Saunders. City Auditorium, 4,000; Music Hall, 2,200. José Iturbi; Charles L. Wagner Opera Company, presenting Carmen; Robert Shaw Chorale; San Antonio Symphony; José Greco Spanish Ballet; St. Louis Symphony; American Savoyards, presenting The Mikado; Slavenska-Franklin Theatre Ballet; Metropolitan Opera Company. Mrs. Saunders also manages the Town Hall lecture series.

**Interstate Circuit.** City manager: Al R. Lever. Metropolitan Theatre, 2,500. Two performances by Ballet Theatre, dates to be announced.

**University of Houston.** Chairman of the Fine Arts Division: Wilton W. Cook. Cullen Auditorium, 1,600. Houston Music Guild, Jan Peerce, Christmas festival, spring music festival, Houston Symphony, student and faculty recitals.

**Tuesday Music Club.** President: Mrs. Allan J. Tomlinson. San Jacinto High School Auditorium, 1,500. Three subscription concerts. Erica Morini, Paul Badura-Skoda, Herta Glaz.

**Houston Civic Music Association.** President: Charles Crady, III. Secretary: Mrs. J. O. Hoard. Music Hall, 2,200. Blanche Thebom, Artur Rubinstein, Festival of Song, Gold and Fisdale, Quartetto Italiano, Leonard Warren.

**Music Guild.** President: Wilton W. Cook. Secretary: Franklin Washburn. Playhouse Theatre, 300; Cullen Auditorium, 1,600. Series of nine chamber-music concerts.

**Houston Chorale.** Director: Alfred Urbach. City Auditorium, 4,000; Music Hall, 2,200. Two concerts, one by each chorus making up the parent organization. Appearances with the Houston Symphony.

**Houston Youth Symphony.** Conductor: Howard F. Webb. President: Joseph F. Meyer, Jr. Music Hall, 2,200. Four concerts; youth scholarship fund spring festival. Guest conductors: Eric Sorantin and Ernest Cassel.

# Wichita Falls

By W. L. UNDERWOOD

Erno Daniel, professor of piano at Midwestern University, is now conductor of the Wichita Falls Symphony, which was reorganized early last summer. He succeeds Frederic



Efrem Kurtz, conductor, Houston Symphony

Edna W. Saunders, concert series manager, Houston

Balazs, who assumed a similar post in Tucson after four seasons here.

**Wichita Falls Symphony.** Auspices: Wichita Falls Symphony Orchestra, Inc. Conductor: Erno Daniel. President: Mrs. W. B. Hamilton. Manager: Henry Peltier. Memorial Auditorium, 3,200. Four subscription concerts; two children's concerts. Subscription series soloists: Frank Pal and Irina Klavdivova, in a ballet program, in January; winners of Wallace Award Auditions (held in January under the joint sponsorship of the Symphony and Midwestern University), in April.

**North Texas Civic Music Association.** President: Howard Fry. Wichita Falls High School Auditorium, 1,450. Blanche Thebom, Oct. 11; Robert Shaw Chorale, Nov. 17; Jeanne Mitchell, Dec. 9; First Operatic Symphony, Jan. 19; Frederick Marvin, April 6.

# Corpus Christi

By C. BURDETTE WOLFE

**Corpus Christi Symphony.** Auspices: Corpus Christi Symphony Society. Conductor: Frederic Vajda. President: Mrs. Edwin Flato, Del Mar College Auditorium. Six concerts. Soloists: James Melton; Claudio Arrau; Oscar Levant; Joseph Szigeti; Hansel and Gretel, in concert version, with local soloists; student contest winners.

**Corpus Christie Civic Music Association.** President: Mrs. Richard King. Secretary: Florence Fresh. Del Mar College Auditorium. Artur Rubinstein, Vienna Choir Boys, Whittimore and Lowe.

**Del Mar College School of Music.** Chairman: C. Burdette Wolfe. Concert by College Choral Society, Jack Norman, director; four concerts by Chamber Music Society.

# Waco

By HARRIET RISK WOLDT

**Waco Civic Music Concerts,** 1842 Austin Ave. Auspices: Civic Music Association. President: Roy Hatch. Secretary: Mrs. A. M. Goldstein. National Operatic Sextet, Nov. 15; Gina Bachauer, Dec. 18; Ballet Russe de Monte Carlo Concert Company, Jan. 13; Herva Nelli, Feb. 16; Leonard Warren, April 6.

**Baylor University.** School of Music. Dean: Daniel Sternberg. University Symphony, Daniel Sternberg, conductor; Oratorio Chorus, Robert Hopkins, director; Symphonic Band, Donald I. Moore, conductor. Symphony concert soloists: Walter Robert, pianist, Nov. 10; Joseph Schreiber, organist, Feb. 12; Tully Moseley, pianist, April 30. Special events: Handel's Messiah, Robert Hopkins con-

# Texas



Erno Daniel, conductor of the Wichita Falls Symphony

Howard Fry, president, North Texas Civic Music Association

ducting, Dec. 16; Bach's St. Matthew Passion, Daniel Sternberg conducting, March 19; Bach cantata concert, John Woldt conducting; children's concert, sponsored by Waco public schools.

Chamber-music series, Lino Bartoli, director; faculty recital series, sponsored by Phi Mu Alpha; concert sponsored by Waco chapter of ISCM, John Woldt, advisor.

**Waco Music Teachers Association.** President: Mrs. J. W. Ousley. Monthly student recitals; five radio concerts; co-sponsors Waco Music Festival.

**Waco Music Festival.** Auspices: Waco Music Teachers Association, Baylor University, Waco public schools. Orchestral, choral, and chamber-music programs, March 16 through 21.

# Mills College Creates New Chair

OAKLAND.—Mills College has announced the acceptance of a gift of \$208,827.97 from the May T. Morrison Trust Estate, creating a new endowed professorship and increasing other previously endowed chairs. The new professorship will be known as the Luther Brusic Marchant Professorship of Music, honoring the head of the music department.



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# Reading

By LEONARD PAUL HARRIS

After accepting the post of conductor with the New Orleans Symphony, Alexander Hilsberg announced that he would continue as conductor of the Reading Symphony.

**Reading Symphony.** 635 Penn St. Auspices: Reading Musical Foundation. Conductor: Alexander Hilsberg. President: René W. Irwin. Rajah Theatre, 2,200. Four subscription concerts. Soloists: Anshel Brouilow, Oct. 19; Susan Starr, Jan. 4; Leonard Rose, March 15; Anthony Gigliotti, John deLancie, Sol Schoenbach, and Mason Jones, woodwind ensemble, April 19.

**Haage Concert Series.** 226 S. Fifth St. Manager: George D. Haage. Rajah Theatre, 2,200. Charles L. Wagner Opera Company, presenting Carmen, Oct. 1; Eugene Conley, Ralph Hollander, and David Garvey, Nov. 5; Philadelphia Orchestra, Dec. 3; Luboshutz and Nemenoff, Feb. 2; De Paur Infantry Chorus, March 9. Special concert: Salzburg Marionettes, Jan. 5.

**Reading Choral Society.** 635 Penn St. Auspices: Reading Musical Foundation. Director: Lawrence Perry. President: Edward Ganster. Plaza Theatre, 1,100. Two subscription concerts. Haydn's Creation, with Barbara Troxell as soloist, Jan. 21; Bal-lad for Americans and a cappella works, April 22. Free concert: Handel's Messiah, (St. Luke's Lutheran Church, 700) Dec. 14; Christmas concert, Wanamakers, Philadelphia, Dec. 24.

**Reading Civic Opera Society, Inc.** Harmonie Maennerchor, 204 Lancaster Ave. Conductor: J. Carl Borrelli. President: Lloyd Lutz. Rajah Theatre, 2,200. Two productions.

**Reider String Quartet.** Auspices: Reading Public Museum and Art Gallery. First violinist: Walter Pugh.

George D. Haage, manager of the Haage Concert Series



Four concerts. Soloist: Gerald L. Hasbrouck, clarinetist, Sept. 28.

# Allentown

By VERONICA O'KEEFE

The winner of the Youth Competition, a new event sponsored by the Allentown Symphony Association this season, was guest soloist in the children's concert on Dec. 7.

**Allentown Symphony.** 941 Hamilton St. Auspices: Allentown Symphony Association. Conductor: Donald Voorhees. President: William F. Hager. Secretary: Virginia E. Wartman. Lyric Theatre, 1,485. Three subscription concerts. Soloists: Seymour Lipkin, Oct. 26; Ezio Pinza, Feb. 1; Blanche Thebom, March 1. Children's concert, Allentown High School Auditorium, 1,440. Dec. 7.

**Community Concert Association.** 530 Hamilton St. President: Karl Y. Donecker. Executive secretary: Virginia E. Wartman. Lyric Theatre, 1,485. Ricardo Odnoposoff, Dec. 8; Monique de la Bruchollierie, Feb. 9; De Paur Infantry Chorus, March 8; Robert Merrill, April 16.

**Allentown Band.** 1350 Turner St. Auspices: Allentown Band Civic Society. Conductor: Albertus L. Meyers. President: Henry Crespi. Lyric Theatre, 1,485. Three subscription concerts.

**Municipal Opera Company.** City Hall. Auspices: Allentown Recreation Commission. General director: Errol K. Peters. President: William C. Christine. Lyric Theatre, 1,485. Two subscription productions.

**Allentown Musical Club.** 41 N. 6th St. Member of National Federation of Music Clubs. Choral director: Mrs. Karl Donecker. President: Evelyn Worst. Allentown Woman's Club-house, 600. Donald Wildrick, Nov. 3; Donald Scott-Morrison, May 4.

**Handel and Haydn Society.** St. John's Church, S. 6th St. Director: William Rees. President: Mrs. Jacob G. Rupp. St. John's Church, 600. Handel's Messiah, Dec. 28; spring concert, date to be announced.

**Cedar Crest College Artist Series.** Alumnae Fine Arts Building. Director: Wilbur W. Hollman. Alumnae Fine Arts Building, 500. Haff String Quartet, Nov. 25; Nena Dela Rosario, date to be announced; Cedar Crest Choir and University of Pennsylvania Choir, March 1; Cedar Crest Concert Choir and Lafayette College Choir, Town Hall, New York, date to be announced.

**Lyric Theatre.** 6th and Court Sts. Manager: Manuel Davis. Ballet Russe de Monte Carlo Concert Company, Oct. 31.

# Easton

By JOHN B. BONNELL

With an eye to its own future and to the musical education of the community's young people, the Lehigh Valley Symphony has adopted the policy of admitting school children to its concerts free of charge. The plan is being financed by business firms

# Pennsylvania

and public-minded residents of Easton and adjoining communities. Children studying music are given preference in the distribution of free tickets.

A new group, the Chansonnette Theatre, has been formed this year for the production of at least two musical shows each season.

**Easton Community Concert Association.** President: Paul Ford. Easton High School Auditorium, 1,010. Michael Rhodes, Oct. 29; Jacob's Pillow Dance Festival Group, Dec. 6; Samuel Sorin, Feb. 4; Little Orchestra Society, March 28.

**Lehigh Valley Symphony.** Auspices: Lehigh Valley Symphony Society. Conductor: Herbert Fiss. President: Hugh R. Davidson. Easton High School Auditorium, 1,010. First of three subscription concerts, Nov. 16.

**Easton Oratorio Society.** Director: J. Ellsworth Sliker. President: Della Weidner. First Presbyterian Church, 500. Handel's Messiah, Dec. 9; Rheinberger's Christoforus, May 12.

**Chansonnette Theatre.** Director: Stewart I. Schall. President: Harold Sigafos. Easton High School Auditorium, 1,010. Two productions.

**Lafayette College Concerts.** Director: John D. Raymond. Colton Memorial Chapel, 1,000. Christmas concert by college choir. Musical Arts Chorus of Easton, two concerts. College music festival, in May.

# York

By GLENN M. BRILLHART

**York Symphony.** 13 S. Beaver St. Auspices: York Symphony Orchestra, Inc. Conductor: George Hurst. President: Frederick R. Woltman. Manager: Glenn M. Brillhart. William Penn Senior High School Auditorium, 1,680. Four subscription concerts. Soloists: Dorothy Eustis, Nov. 18; Ignace Gennusa, Jan. 13; Anshel Brusilow, Feb. 3; Lanny Ross, March 16.

**Community Concerts.** 39 S. Belvedere Ave. Auspices: York Community Concert Association. President: George H. Wilt. Secretary: Helen M. Ness. De Paur Infantry Chorus, Oct. 27; Irmgard Seefried, Dec. 11; Baltimore Symphony, Jan. 29; Mata and Hari, March 27.

# Music Scholars Convened at Yale

NEW HAVEN.—The annual meeting of the American Musicological Society was held this year at Yale University from Dec. 29 to 31. Two concerts and several lectures and panel discussions were held in the course of the three-day meeting, which was attended by approximately 150 music scholars from colleges and universities over the United States. New officers elected by the society in executive meetings were Donald Grout, president; Leo Schrade, vice-president; and Jan La Rue, secretary.

The first concert arranged by the university on Dec. 29 offered the first performance anywhere of an unpublished work by Scarlatti, The Passion According to St. John. On the following evening Ralph Kirkpatrick was heard in a program of works by Bach, Rameau, and Scarlatti. In the morning and afternoon sessions papers were given by members of society on subjects relative to studies in comparative musicology and the history of music from the Middle Ages to the nineteenth century.

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## Portland

By SUSIE AUBREY SMITH

The Portland Symphony, under a new president and manager, has added a five-concert Friday evening series to its usual Monday series.

**Portland Symphony**, 329 Park Bldg. Conductor: James Sample. President: James J. Johnson. Manager: Maury Meriwether. Portland Auditorium, 3,424. Ten Monday subscription concerts; five Friday subscription concerts; five school concerts; three Standard Hour broadcast concerts; five out-of-town concerts. Monday series soloists: Friedrich Gulda, Oct. 27; Arthur Fiedler, guest conductor, Nov. 17; Frederic Rothchild, Dec. 1; Vronsky and Babin, Jan. 5; Grant Johannesen, Jan. 19; Nathan Milstein, Feb. 9; Lauren Sykes and Roman Dukson, Feb. 16; Rudolph Firkusny, March 2; Jennie Tourel, March 23; Dukson, Feb. 16; Rudolf Firkusny, Friday series soloists: Nicola Rossilemeni and the Portland Symphonic Choir, Nov. 7; Yehudi Menuhin, Dec. 12; Valentina Oumansky, Jan. 30; Marie Rogndahl, March 13; Oscar Levant, April 17.

**Portland Chamber Orchestra**. Conductor: Boris Sirpo. President: Victor Critchlow. New Lincoln High School Auditorium, 850. Three concerts.

**Ellison-White Series**, Central Bldg. Manager: Frank Andrews. Portland Auditorium, 3,424. Jeanette MacDonald, Oct. 25; Longines Symphonette, Oct. 30; Jan Pearce, Nov. 6; Ana Maria's Spanish Ballet, Nov. 18; De Paur Infantry Chorus, Dec. 5; Ruggerio Ricci, Dec. 9; James Melton, Feb. 20; Vienna Choir Boys, March 3; Lily Pons, March 14; Zino Francescatti, March 21; Gershwin Festival, March 28; Artur Rubinstein, April 27.

**Portland Junior Symphony**, 618 Park Bldg. Conductor: Jacques Gershkovitch. President: L. R. Hussa. Portland Auditorium, 3,424. Three concerts; three children's concerts.

**Friends of Chamber Music and Reed College**. Chairman: Mrs. Thomas Frewen. New Lincoln High School Auditorium, 850. Budapest Quartet, in Beethoven cycle, Jan. 12 to 22.

**Phil Hart Concert Management**. Portland Auditorium, 3,424. José



James Sample,  
conductor of the  
Portland Sym-  
phony



Frank Andrews,  
manager, Ellison-  
White Bureau

Greco Spanish Ballet, Oct. 21; Slaven-ska-Franklin Theatre Ballet, March 9.

**Portland Symphonic Choir**, 729 S. W. Alder St. Director: C. Robert Zimmerman. President: Mrs. James T. Wyatt. Appearances with Portland Symphony, Nov. 7 and April 6; Handel's Messiah, Dec. 28; Choral festival, Feb. 23.

**Friends of New Music**, 319 S. W. Oak St. Manager: Henri Arcand. Programs by Oregon artists, dates to be announced.

## Eugene

By G. E. GAYLORD

**Eugene and University Civic Music Association**, 70 W. 10th St. President: T. M. Alexander. Secretary: Mrs. Charles Sikes. McArthur Court, University of Oregon, 6,000. Friedrich Gulda, Oct. 28; Herva Nelli and Set Svanholm, Nov. 6; De Paur Infantry Chorus, Dec. 8; Victoria de los Angeles, Feb. 4; Ballet Russe de Monte Carlo Concert Company, Feb. 13; James Melton, March 2; Portland Symphony, with guest artist, April 7; Isaac Stern, April 17.

**Eugene Gleemen**. Director: Theodore Kratt. President: Earl M. Pallett. McArthur Court, University of Oregon, 6,000. Two home concerts; four concerts in other Northwest cities.

**Eugene Women's Choral Club**. Director: Donald Allton. Christmas concert; spring concert, benefit Maude Densmore Scholarship Fund; out-of-town concerts.

## Utah



Maurice Abra-  
vanel, conductor,  
Utah Symphony

## Salt Lake City

By JACK GOODMAN

**Utah Symphony**, 55 First S. St. Auspices: Utah Symphony Association and Utah State Institute of Fine Arts. Conductor: Maurice Abravanel. Managing director: David S. Romney. Tabernacle, 4,500. 42 concerts—ten subscription concerts in Salt Lake City, five in Ogden, others in Provo, Cedar City, Logan, Bingham, American Fork, Bear River, and neighboring Utah and Idaho communities; thirteen broadcast concerts; twelve youth concerts. Subscription series soloists: Harold Wolf, Nov. 1; Vladimir Horowitz, Nov. 25; Artur Rubinstein, Jan. 7; Nell Tangeman, Jan. 21; Tossy Spivakowsky, Feb. 4; Grant Johannesen, Feb. 28. LeRoy Robertson's oratorio, Book of Mormon, (premiere) Feb. 18.

**Tabernacle Choir**, Tabernacle, Temple Square. Director: J. Spencer Cornwall. Organists: Alexander Schreiner and Frank W. Asper. Commentator: Richard L. Evans. President: Lester W. Hewlett. Manager: W. Jack Thomas. Sunday morning broadcasts, weekly over CBS.

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versity Civic Mu-  
sic Association

Gentry Dance Group, Jan. 28; National Operatic Sextet, Feb. 5; Gershwin Festival, March 19; Claramae Turner, April 8; Leonard Pennario, (Tabernacle) April 29.

**Salt Lake Civic Music Association**, 55 First S. St. President: Mrs. George A. Rogers. Secretary: Robert S. Allison. Kingsbury Hall, 2,009. Nicola Moscona, Oct. 20; Jeanne Mitchell, Jan. 26; Bronislaw Gimpel, Feb. 23; Ballet Theatre, March 14.

**Utah Opera Theatre**, 229 Constitution Bldg. Director: Carlos Alexander. Musical associate: Carl Fuerstner. Kingsbury Hall, 2,009. Subscription series: Tosca, Oct. 16 and 18; Fledermaus, Nov. 28 and 29; The Marriage of Figaro, Dec. 27 and Jan. 3; La Bohème, March 19 and 21; Amahl and the Night Visitors and The Medium, April 9 and 11; spring production to be announced, May 21 and 23.

**Salt Lake Oratorio Society**, 602 Kearns Bldg. Director: Lisle Bradford. President: Adam S. Bennion. Production manager: Howard T. Anderson. Business manager: W. Jack Thomas. Tabernacle, 4,500. Handel's Messiah, guest conductor and soloists to be announced, Dec. 28.

## Ogden

By ALICE PARDOE WEST

**Ogden Community-Weber College Concert Series**. Community president: Olin Ririe. Community secretary-manager: Mrs. Stuart P. Dobbs. Weber College group president: H. Aldous Dixon. Ogden High School Auditorium, 2,200. Charles Kullman and the Men of Song, Oct. 29; Euzkadi, Nov. 8; Mary Davenport, Jan. 15; Jean Casadesus, Feb. 26; William Warfield, March 11; Gershwin Festival, March 20.

**Utah Symphony Concerts**. Auspices: Welfare League. President: Glen Adams. Ogden High School Auditorium, 2,200. Four subscription concerts by the Utah Symphony. Soloists: Artur Rubinstein and Reed Nibley.

**Ogden Oratorio Society**. Director: Lester Hinchcliff. President: The Rev. A. Cadman Garretson. Handel's Messiah; Yi-Kwei Sze, Dec. 29.

**Ogden-Weber College Symphonic Choir**. Director: Glenn L. Hanson. Manager: Thomas Van Drimmelen. Ogden High School Auditorium, 2,200. Concerts with guest artists.

## Neway Heard As Tosca in Paris

PARIS.—Patricia Neway made her debut appearance at the Opéra-Comique on Jan. 22 singing the title role in Tosca. Two years ago Miss Neway received critical acclaim here for her performances as Magda Sorel in Menotti's The Consul.

# Baltimore

(Continued from page 264)

light Concerts. The Little Orchestra, Reginald Stewart, conductor. Six Tuesday evening concerts. Soloists: Martial Singher, Oct. 14; Reginald Stewart, Oct. 28; William Kroll, Britten Johnson, and Ray Still, Nov. 11; José Limón and company, Dec. 2; Trapp Family Singers, Dec. 16.

Student organizations: Peabody Orchestra, George Hurst, conductor. Peabody Chorus and Madrigal Group, Ifor Jones, director. Opera class, Ernest Lert, director, and Leroy Evans, coach. Peabody Band, William A. Taylor, conductor.

**Bonney Concert Bureau**, 327 N. Charles St. Director: Lillian Powell Bonney. Lyric Theatre, 2,800.

**Philadelphia Orchestra**, Six concerts. Guest conductors: Alexander Hilsberg, Jan. 7; Pierre Monteux, Jan. 28. Soloists: Mack Harrell, Oct. 29; William Kapell, Jan. 7; Zino Francescatti, Feb. 11; Rudolf Serkin, March 18.

**National Symphony**, Seven concerts. Guest conductor: Bruno Walter, Jan. 13 and March 10. Soloists: Gladys Swartout, Oct. 21; Agi Jambor, Nov. 4; Earl Wild, Dec. 9; Claudio Arrau, Jan. 27; Astrid Varnay and Set Svanholm, April 7. Hansel and Gretel, Nov. 30, and The Wizard of Oz, March 28, with the Washington School Ballet.

**Ballet Russe de Monte Carlo**, with National Symphony. Two performances, Jan. 12 and 13.

**Lyric Theatre**, Manager: Frederick R. Huber. Capacity, 2,800. Metropolitan Opera Company. Puccini's La Bohème, March 24; Verdi's La Forza del Destino, March 25.

**Baltimore Museum of Art**, Charles and 31st Sts. Director: Adelyn D. Breeskin. Capacity, 448. Young Musicians Series: New York Woodwind Quintet, Oct. 18; Irene Hawthorne, Nov. 15; New Music Quartet, Jan. 17; Vera Franceschi, Feb. 14; String-Wind Ensemble, March 7.

**Baltimore Civic Opera Company**, Director: Leigh Martinet. Puccini's La Bohème, Oct. 31 and Nov. 1; spring performances, April 17 and 18.

**Baltimore Music Club**, President: Mrs. Daniel E. Shehan. Opening concert, Sheraton Belvedere Hotel, Oct. 31; others to be announced.

**Baltimore Music Teachers Association**, President: Joyce Barker. Sponsors two concerts, two educational programs, and recitals.

**Brown Memorial Church Choir**, 1316 Park Ave., Organist and director: Richard Ross. Bach festival, Nov. 16 and 17; monthly organ recitals. Soloists: Richard Ross, Jeanne DeMessieux, Eugene Belt.

**Concert Bands**, 420 City Hall. Auspices: Bureau of Music of the Department of Recreation and Parks. Superintendent: Earl F. Forman. Conductors: Park Band, No. 1, Gerald Smith; Park Band, No. 2, Charles E. Gwynn; Municipal Band, No. 1, William S. Hart, Jr.; Municipal Band, No. 2, Harrison Dodd. Free summer concerts in city parks and squares.

**The Chamber Music Society of Baltimore**, President: Richard Goodman. Baltimore Museum of Art, 448. Three chamber-music concerts.

**Handel Choir**, Director: James W. Lewis. Emmanuel Church. Christmas concerts, Dec. 11 and 14. Sponsors Robert Shaw Chorale, Lyric Theatre, March 21.

**Baltimore and Ohio Men's Glee Club**, Director: James Allen Dash. Catherine Hooper Hall, Goucher College, 1,000. Spring concert, April 27.

**Cadea Hall**, 600. Perry O'Neil, March 1.

**Gilbert and Sheely**, Lyric Theatre, 2,800. Charles L. Wagner Opera Company, presenting Carmen, Nov. 27; American Savoyards, presenting The Mikado, Jan. 17; Boston Pops Orchestra, Jan. 24; José Greco Spanish Ballet, Feb. 28.

**Towson Community Concert Association**, Towson Senior High School Auditorium, 2,000. Charles L. Wagner Opera Company, presenting Carmen, Sept. 30; Irmgard Seefried, Dec. 4; Nicole Henriot, Jan. 28; Charles Kullman and the Men of Song, Feb. 5; Mata and Hari, April 20.

# Boston

(Continued from page 257)

**Demeter Zachareff**, 25 Huntington Ave. Miscellaneous musical and lecture events; supplies artists to clubs, schools and colleges.

**A. H. Handley**, John Hancock Mutual Life Insurance Co. Bldg., Berkeley St. Booking manager for John Hancock Hall, 1,132. Supplies artists to schools, clubs and colleges.

**Brookline Academy of Music and Art**, 1685 Beacon St., Brookline. Director: M. Martin Kostick. Assistant director and registrar: Charles T. Kallman.

**Cambridge Society of Early Music**, Music director: Erwin Bodky. Sanders Theatre, Cambridge, 1,200. Ruth Posselt, Richard Burgin, Samuel Mayes, Helen Boatwright, Alfred Mann and assisting artists. Three concerts of old music, Oct. 27, Nov. 3, Dec. 1.

**Wellesley Concert Series**, Auspices: Wellesley College. Manager: David Barnett. Alumnae Hall, 1,500. American Savoyards, presenting Patience, Nov. 12; Marian Anderson, March 11; Alexander Brailowsky, April 1.

**Cecilia Society**, mixed chorus. Director: Willis Page. President and manager: Charles W. French, 15 Perkins Manor, Jamaica Plain. Jordan Hall, 1,019. Excerpts from Bach's Mass in B minor, Jan. 5.

**Chorus Pro Musica**, mixed chorus. Director: Alfred Nash Patterson.

**Apollo Club**, male chorus. Director: Alfred Nash Patterson.

**Hargoode Concerts and Attractions**, 400 Boylston St. Manager: Harry Goodman. RKO-Boston Theatre 2,987; New England Mutual Hall, 913; Jordan Hall, 1,019. Salzburg Marionettes, week of Oct. 13; Rowland Sturges, Nov. 10. Supplies artists to clubs, schools and colleges.

**Boston Civic Symphony**, 22 Medfield St. Conductor: Paul Cherkassky. Jordan Hall, 1,019. Three concerts.

**Anita Davis-Chase**, 420 Boylston St. Symphony Hall, 2,631; Jordan Hall, 1,019. Vladimir Horowitz, Nov. 9; Myra Hess; Anna Russell; Robert Shaw Chorale. In Milton: Michael Rabin.

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Walter Hendl,  
conductor of the  
Dallas Symphony

## Dallas

By GEORGE CLARK LESLIE

The Dallas Symphony series will be given on alternate Sunday afternoons and Monday evenings at McFarlin Memorial Auditorium. Tickets will be available for individual concerts this season thus ending the "closed subscription" of last year.

**Dallas Symphony.** Auspices: Dallas Symphony Orchestra, Inc. Conductor: Walter Hendl. Assistant conductor: Zelman Brounoff. President: Lawrence S. Pollock. Manager: Morgan Knott. McFarlin Memorial Auditorium, 2,600. Sixteen subscription concerts on alternate Sunday afternoons and Monday evenings; seven children's concerts; five special concerts in Dallas; six concerts in Fort Worth. Subscription series soloists: Joseph Szigeti, Nov. 23; William Kapell, Dec. 1; Van Cliburn, pianist (G. B. Dealey Memorial Award winner), Dec. 7; Dimitri Mitropoulos, guest conductor, Dec. 15; Leonard Posner, Dec. 29; Frances Yeend, Jan. 4; Arthur Rubinstein, Jan. 19; Roberta Peters, Jan. 25; Solomon, Feb. 1; Michael Rabin, Feb. 16; Robert Merrill, Feb. 21; Alexander Brailowsky, March 2; Four soloists and chorus, March 8.

**Civic Music Association.** 1108 Elm St. President: Lanham Deal. McFarlin Memorial Auditorium, 2,600. Friedrich Gulda, Oct. 13; Hilde Gueden, Nov. 26; St. Louis Symphony, Dec. 6; Gina Bachauer, Dec. 17; Elena Nikolaidi, Jan. 27; Erica Morini, March 17; Mack Harrell, April 20.

**Community Course.** Southern Methodist University. Manager: R. C. Knickerbocker. McFarlin Memorial Auditorium, 2,600. Ferruccio Tagliavini, Jan. 20; Anna Russell, Feb. 14; Helen Roberts and Richard Walker, March 3.

**Civic Federation** (in association with Dallas Council on World Affairs). Music Director: Elmer Scott. Scott Hall, 430. Chamber-music series: Intimate Opera of London, Nov. 11; Paganini Quartet, Nov. 24; Hungarian Quartet, Feb. 19; Pasquier Trio, March 19. Young artist series: Van Cliburn, in December; Marshall Williamson, Feb. 15; John Woods, March 15.

**Dallas Federation of Music Clubs.** President: Mrs. Lee J. Taylor. Scott Hall, 430. Martha Ann Holmes, Nov. 5.

**Dallas Grand Opera Association.** Fair Park Auditorium, 4,500. Metropolitan Opera Association, May 8, 9, and 10.

**Dallas Lyric Theatre.** Artistic Director: Paul Vellucci. President: George C. Leslie. Amahl and the Night Visitors and opera scenes, in December; La Perichole, Il Campanello, in March; Angeliue, Romance of a Robot, in May.

**American Guild of Organists, Texas Chapter.** Dean: Fred D. Gealy. Various churches. William Watkins, Nov. 18; Jeanne Demessieux, Feb. 24; Edwin Arthur Kraft, March 17.

**State Fair of Texas.** Manager: Charles R. Meeker, Jr. Fair Park Auditorium, 4,500. Ballet Theatre, Feb. 2, 3, and 4; Boston Symphony, April 30.



Ezra Rachlin, con-  
ductor of the  
Austin Symphony



Orlando Barera,  
conductor, El  
Paso Symphony

## Austin

**Austin Symphony.** P. O. Box 1160. Auspices: Austin Symphony Orchestra Society, Inc. Conductor: Ezra Rachlin. President: Carl Edward Bock. Manager: Anita Marie Schmedes. Austin City Coliseum, 3,600. Eight subscription concerts; four children's concerts; two youth concerts. Subscription series soloists: Jorge Bolet, Frances Yeend, Robert Merrill, Isaac Stern, Ezra Rachlin.

**Community Concerts Association.** President: Fred C. Morse, Sr. Secretary: Lois Trice. Hogg Memorial Auditorium, 1,323. Nadine Conner, Oct. 31; Clifford Curzon, March 26; St. Louis Sinfonietta, April 27.

**University of Texas.** College of Fine Arts Series. Auspices: Student Cultural Entertainment Committee. Gregory Gymnasium, 6,000. San Antonio Symphony, Nov. 12; Robert Shaw Chorale, Nov. 16; John Sebastian and Dorothy Jarnac, Nov. 26; Don Cossack Chorus, Dec. 1; San Antonio Symphony, with San Antonio Symphony Choral Society and University Singers, Dec. 14; American Savoyards, Inc., presenting The Mikado, Feb. 5; La Bohème, with Bidu Sayao, Anne Bollinger, Mario del Monaco, Jan Gbur, Robert Weede, Emile Renan, and the San Antonio Symphony, Feb. 16; Ballet '52, Feb. 26; Chicago Piano Trio, March 9; Houston Symphony, April 1; James Melton, April 15. Faculty and student recitals.

## San Antonio

By VIRGINIA HARLAN

Eric Rosenblith replaced the concertmaster of the San Antonio Symphony, Leopold La Fosse, who is on military leave of absence. Berlioz' Requiem was given on Dec. 13 as the second in a cycle of musical memorials to the late Max Reiter, the orchestra's founding director.

**San Antonio Symphony.** 916 Maverick Bldg. Auspices: San Antonio Symphony Society. Conductor: Victor Alessandro. President: Mrs. Edgar Tobin. Manager: Arthur W. Perkins. Municipal Auditorium, 6,000. Fifteen subscription concerts; five children's concerts; eight youth concerts; five concerts at Lackland Air Force Base; fifteen concerts on tour in Texas. Subscription series soloists: Astrid Varnay, Set Svanholm, and Dezzo Ernster, in Act I of Die Walküre, Nov. 1; Robert Shaw Chorale, Nov. 15; Witold Malcuzyński, Nov. 29; Angel Reyes, Dec. 6; David Lloyd, University of Texas Choir, and the Singers Society of the San Antonio Symphony, in Berlioz' Requiem, Dec. 13; The Carolers, Dec. 20; Raya Garbsova, Jan. 3; Arthur Fiedler, guest

conductor, Jan. 10; Jascha Heifetz, Jan. 17; Oscar Levant, Jan. 24; Jacques Abram, Feb. 28; Karl Leifelt, March 7; Isaac Stern, March 14; Risé Stevens, March 21.



Victor Alessandro,  
conductor of  
San Antonio  
Symphony



Mrs. F. W. Hunt-  
ington, chairman,  
Tuesday Musical  
Club Artist  
Series

**Grand Opera Festival.** Auspices: San Antonio Symphony Society. Conductor: Victor Alessandro. Stage director: Anthony J. Stivanello. Choral director: Charles Stone. Choreographer: Ruth Matlock. Scene designer: Peter Wolf. Municipal Auditorium, 6,000. Don Giovanni, with Anne Bollinger, Eva Likova, Ellen Faull, Jan Pearce, Jan Gbur, George London, and Emile Renan, Feb. 7; Il Trovatore, with Zinka Milanov, Margaret Harshaw, Kurt Baum, Mr. Gbur, and Robert Weede, Feb. 8; Rigoletto, with Graciela Rivera, Frances Bible, Richard Tucker, Mr. Gbur, Leonard Warren, Clifford Harvuot, and Mr. Renan, Feb. 14; La Bohème, with Bidu Sayao, Miss Bollinger, Mario del Monaco, Mr. Gbur, Mr. Harvuot, and Mr. Renan, Feb. 15.

**Tuesday Musical Club.** President: Mrs. Garrett Tucker. Recital Hall, 300. Sixteen afternoon meetings and recitals.

**Artist Series.** Chairman: Mrs. F. W. Huntington, 835 Burr Rd. San Pedro Playhouse, 655. Leslie Chabay, Nov. 11; Jorge Bolet, Nov. 25; Nan Merriman, Jan. 27; Alfred and Herbert Teltschik, March 31.

**San Antonio Chamber Music Society.** President: Ray S. Erlandson. Chairman: Eric Sorantin, 121 Princess Pass. San Pedro Playhouse, 655. London Opera Company, Nov. 13; Quartetto Italiano, Dec. 13; Sorantin-Cramer sonata recital, Jan. 23; Pasquier Trio, March 18.

**Friends of Music Concerts.** Sponsors: Mr. and Mrs. James E. Devoe, St. Anthony Hotel. Municipal Auditorium, 6,000. Don Cossack Chorus, Nov. 28; José Greco Spanish Ballet, Dec. 2; Ballet Theatre, Feb. 5; Slavenska-Franklin Theatre Ballet, Feb. 24; Chicago Piano Trio, March 10; Jubilee Singers, March 21.

**San Antonio Opera Guild.** Musical director and production manager: Rufus Craddock, 220 5th St. Ballet director: Ruth Matlock. President: Mrs. Claude Hudspeth. Sunken Garden Theatre, 3,500. Productions to be announced.

**American Guild of Organists, Alamo Chapter.** Dean: Donald Willing, 100 Nedbury Terrace.

**Our Lady of the Lake College.** 24th and Durango Sts. Chairman, school of music: Sister Amabilis. Fine Arts Auditorium, 2,000. Handel's Messiah, presented by the Women's Choral Group and the Men's Chorus of the Officers Candidate School of Lackland Air Force Base, date to be announced.

**Incarnate Word College.** 4701 Broadway. Chairman, school of music: Sister Agnesine. Moussourgsky's The Rout of Sennacherib, presented by the Cecilian Singers and the Madrigal Singers from Lackland Air Force Base, in December.

**Trinity University.** Head of music department: Albert Herff-Beze, 106 Paloma. Menotti's Amahl and the Night Visitors, presented by the opera workshop, John Seagle and Sam Selman, directors.

## Texas

**San Antonio Junior College.** Head of music department: Marjorie Walthehall, 417 Maverick St.

**San Antonio Music Teachers Association.** President: H. Grady Harlan, 2170 West King's Highway. Spring competitions; scholarship awards.

**San Antonio Independent School District.** Musical director: G. Lewis Doll. All-City Teacher Chorus; Boys Chorus, Raymond Moses, director; Youth Symphony, G. Lewis Doll, conductor; special concerts by the San Antonio Symphony.



William A. Har-  
rod, conductor  
of the Lubbock  
Symphony



Gene L. Hemmle,  
dean, Texas  
Technological  
College music  
department

## Lubbock

By SIM MYERS

The Lubbock Symphony has added three concerts for the students of the public schools to its regular schedule of concerts.

**Music in the Round,** a series of programs initiated last spring by a chamber-music society under the direction of Julius Hegyi, former associate conductor of the San Antonio Symphony, will be presented again this season.

The public schools have inaugurated a program of stringed-instrument instruction in the senior-high, three junior-high, and thirteen elementary schools. Randall Riley is director of the new program, and Mrs. Elois Elliott is music co-ordinator.

The Lubbock Little Theatre is now constructing a new theatre seating 450.

**Lubbock Symphony.** 2214 25th St. Conductor: William A. Harrod. Manager: Crystelle S. Sanders. High School Auditorium, 1,490. Five pairs of subscription concerts; three children's concerts. Soloists: Lucille Cummings, Oct. 27 and 28; Handel's Messiah, with Texas Technological College choral groups, Dec. 1 and 2; Oscar Levant, Jan. 21 and 22; Henri Aubert, March 23 and 24; Pop concerts, with local soloists, May 4 and 5.

**Texas Technological College Artist Course.** Chairman: Gene L. Hemmle. High School Auditorium, 1,490. Rudolf Firkusny, Nov. 14; Dallas Symphony, Jan. 7; Jascha Heifetz, Jan. 14; Festival of Song, Feb. 18; Eleanor Steber, March 9.

**Music in the Round,** 903 College. Chamber-music series. Director: Julius Hegyi. Museum Auditorium, 220. Programs with guest artists, every three weeks beginning Oct. 21.

**Twilight Music Hour.** Chairman: Gene L. Hemmle. Museum Auditorium, 220. Recitals by local artists on the first and third Sundays of each month, including Milestones in Music—monthly programs presented by Grace Goodwin and Charlotte Barrier.

**Texas Technological College Department of Music.** Dean: Gene L. Hemmle. Symphony, Joseph L. Hadson, conductor. Concert band, D. O. Wiley, conductor. Local concerts; (Continued on page 284)

## Birmingham



Arthur Bennett Lipkin, conductor, Birmingham Symphony

Mrs. A. B. Haswell, president, Birmingham Music Club Artists Series

By LILY MAY CALDWELL

More than 5,000 guarantors from all parts of the state are enlisted in the Metropolitan Opera spring season project, with two operatic presentations being underwritten by the Birmingham Music Club. The Birmingham Symphony is increasing the number of its youth concerts from four to ten and is expanding its subscription series by one concert.

**Birmingham Symphony.** Auspices: Birmingham Civic Symphony Association. Conductor: Arthur Bennett Lipkin. President: O. W. Schanbacher. Municipal Auditorium, 3,000. Eight subscription concerts; Pop concert; ten youth concerts; benefit concert. Subscription series soloists: Helen Traubel, Oct. 29; Claudio Arrau, Dec. 10; winners of state-wide auditions, Jan. 28; Edna Phillips, harpist, Feb. 11; Clifford Curzon, March 11; Nell Rankin, April 15.

**Birmingham Music Club Artists Series.** President: Mrs. A. B. Haswell. Manager: Marvin McDonald, Atlanta, Ga. Municipal Auditorium, 5,500. Danish National Radio Orchestra, Oct. 25; Nathan Milstein, Nov. 15; Robert Shaw Chorale, Dec. 2; Solomon, Jan. 10; Ballet Theatre, Jan. 21; Bidu Sayao and Jan Peerce, Feb. 4; Philadelphia Orchestra, Feb. 17; Metropolitan Opera Company, presenting Carmen, May 4. Added event (not a part of series): Metropolitan Opera Company, presenting Aida, May 5.

Special events. Director: Glenn Nichols. David Gibson, Oct. 14; others to be announced.

**Birmingham Metropolitan Opera Committee.** Co-sponsors, with the Birmingham Music Club, of the Birmingham appearances of the Metropolitan Opera Company.

**Hugh Thomas Choir.** Director: Hugh Thomas. Five local concerts; seven out-of-town concerts; Town Hall concert, in spring.

**Birmingham Conservatory of Music.** Director: Martha Dick McClung. Two chamber operas.

**Opera Guild.** Directors: Martha and John Light. Six programs of opera scenes.

**Starlight Opera,** Birmingham-Southern College. Bowl, 4,500. Professional guest artists with student casts. Events to be announced.

## Tuscaloosa

By FREDERICK HYDE

**University of Alabama, University.** Chairman, department of music: Alton O'Steen.

Concert Course. Foster Auditorium, 3,800. Charles L. Wagner Opera Company, presenting Carmen, Oct. 30; Robert Shaw Chorale, Dec. 3; Hous-

## Alabama

ton Symphony, Feb. 16; spring music festival, March 15 to 17; James Melton, April 21.

University of Alabama Symphony. Foster Auditorium, 3,800. One concert, Dec. 7; student concerto-playing program, Jan. 18; two children's concerts, dates to be announced; participation in spring music festival and Composers' Forum.

University of Alabama String Quartet. Morgan Hall, 850. Tuscaloosa series, three concerts, dates to be announced; participation in spring music festival; tours of southeastern cities.

University of Alabama Concert Band. Foster Auditorium, 3,800.

Events: State band clinic, Dec. 12 to 13; community carol program, Dec. 14; spring music festival, March 15 to 17; State band festival, March 23 to 25; State band contest, April 16 to 18; Composers' Forum, April 24 to 26; University of Alabama Music Camp, two weeks in June.

## Mobile



Edward Fendler, conductor, Mobile Symphony

By JOHN G. FAY

This fall the Mobile Symphonic Society, which grew out of the Mobile Chamber Orchestra, appointed Edward Fendler as its first full-time conductor. The orchestra is also extending its usual series of four regular concerts to include one children's concert and one Pop concert.

**Mobile Symphonic Society,** Oakland Ave., Springhill. Conductor: Edward Fendler. President: Max P. McGill. Murphy High School Auditorium, 1,220. Six regular concerts.

**Civic Music Association,** 3606 Old Shell Rd., Springhill. President: C. M. A. Rogers. Murphy High School Auditorium, 1,220. Jean Graham, Dec. 4; Claramae Turner, Jan. 15; Houston Symphony, Feb. 26; Richard Tucker, March 2.

**Mobile Opera Guild,** 126 Houston St. President: C. A. Baumhauer. Murphy High School Auditorium, 1,220. Mozart's The Marriage of Figaro, in March.

**Theatre Associates,** P. O. Box 1031. President: E. E. Crimale. Murphy High School Auditorium, 1,220; Ft. Whiting Auditorium, 2,000. Robert Shaw Chorale, José Greco Spanish Ballet, Ballet Theatre, other events to be announced.

**Mobile Opera Guild Workshop,** 1954 Dublin St. President: Mrs. H. J. Smith. Joe Jefferson Playhouse, 200. Two productions.

**Mobile Male Chorus and Its Belles,** 221 Azalea Circle, Springhill. Director: Fred L. Reuter. Manager: Tom Sawyer. Murphy High School Auditorium, 1,220.

**Mobile Community Chorus,** Daphin Way Methodist Church. Director: Carroll C. Riddle. Murphy High School Auditorium, 1,220. Christmas concert and spring concert, with guest artists.

**Junior Chamber of Commerce,** Royal and St. Francis Sts. President: John Allen. Murphy High School Auditorium, 1,220. Henry L. Scott, Nov. 5.

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**Lubbock**  
 (Continued from page 282)  
 spring tours of Texas and New  
 Mexico by both groups.  
 Summer orchestra, band, and choir  
 school. Outdoor concerts by three  
 bands under guest conductors, June  
 and July.  
 Other concerts: faculty and stu-  
 dent recitals; Christmas concert by  
 combined musical organizations.  
**Theatre Arts Dance Company.**  
 Ballet master: Eugene Bandzevicius.  
 Director: Lewis Walker, 1905 Ave. R.  
 Ballet programs and variety shows;  
 tour.

**Lubbock Little Theatre.** Chair-  
 man: Mrs. C. C. Caldwell, 3201 20th  
 St. Director: Mrs. John R. Moxley.  
 Summer Park Plays—three musical  
 melodramas given in city parks.  
**Texas Technological College Rec-  
 reation Series.** Chairman: James  
 G. Allen. Student Recreation Hall,  
 750; and Texas Technological College  
 Gymnasium, 2,200. Programs of gen-  
 eral interest to students.

**South Plains Music Teachers As-  
 sociation.** Chairman: Cecile Meski-  
 men. Massed piano ensemble con-  
 cert; competition for appearance with  
 Lubbock Symphony and for music  
 scholarship to Texas Technological  
 College.

**Plainview Mutual Concert Asso-  
 ciation.** President: Dan MacNaugh-  
 ton. Plainview High School Audi-  
 torium, 1,500. Jorge Bolet, in Novem-  
 ber; Columbia Trio, in December;  
 Julius Hegyi, in January; Gladys  
 Swarthout, in March.

**El Paso**  
 By MARY GOODBAR MORGAN  
**El Paso Symphony.** Hilton Hotel.  
 Auspices: El Paso Symphony Asso-  
 ciation. Conductor: Orlando Barera.  
 President: Dorrance Roderick. Man-  
 ager: Mrs. A. F. Quisenberry. Lib-  
 erty Hall, 2,396. Eight subscription  
 concerts; six children's concerts  
 (sponsored by the Junior League and  
 the El Paso Electric Company); five  
 summer concerts in El Paso High  
 School Stadium (sponsored by the  
 City of El Paso). Subscription series  
 soloists: James Melton, Oct. 27; Am-  
 paro Iturbi, Nov. 24; Angel Reyes,  
 Dec. 8; Elena Nikolaidi, Dec. 29;  
 Texas Western College Chorus, Jan.  
 28; Gerard Kander, Feb. 23; Dorothy  
 Kirsten, March 23. Verdi's Requiem,  
 soloists to be announced, March 9.  
 Symphony Ways and Means Series.  
 Charles L. Wagner Opera Company,  
 presenting Carmen, Nov. 6; American  
 Savoyards, presenting The Mikado,  
 Feb. 7, and Patience, Feb. 8; Ballet  
 Theatre, Feb. 11; Lily Pons, April 6;  
 Gold and Fildale, April 20.

**Community Concert Association.**  
 Hotel Cortez. President: Boyd Ryan.  
 Secretary: Mrs. Hallett Johnson.  
 Chairman: George Hubbard. Rudolf  
 Firkusny, Nov. 12; Longines Sympho-  
 nette, Dec. 3; Richard Tucker, Feb.  
 20; Ljuba Welitch, March 18; Leon-  
 ard Rose, April 1.

Series in Las Cruces, N. M. Presi-  
 dent: Carl Jacobs. Secretary: Mrs.  
 Ilka Feather. Chairman: Mrs. Fred  
 Daniels. Las Cruces High School,  
 1,200. Angelières, Oct. 9; Longines  
 Symphonette, Dec. 1; Rey and Gomez,  
 March 13; Samuel Sorin, April 9.

Series in Ciudad Juarez, Mexico.  
 President: Jesus Vallina. Chairman:  
 Angelina R. de Fernandez. Theatre  
 Victoria, 1,600. Jaroff Male Chorus,  
 Nov. 19; Longines Symphonette, Dec.  
 2; Janice Moudry, Jan. 19; Rey and  
 Gomez, March 12; Alfred and Her-  
 bert Teltschik, April 8.

Mrs. Hallett Johnson Artist Series.




Mrs. John F. Lyons, manager,  
 Lyons Series  
 Karl Kritz, direc-  
 tor of the Fort  
 Worth Civic  
 Opera

Sujata and Asoka, Oct. 23; Jaroff  
 Male Chorus, Nov. 20; Euzkadi, Nov.  
 26; London Opera Company, date to  
 be announced; Fledermaus, Dec. 8;  
 Greco Spanish Ballet, Jan. 15; Fer-  
 ruccio Tagliavini, Jan. 23; Slavenska-  
 Franklin Theatre Ballet, Feb. 26; Rey  
 and Gomez, March 14; Reginald and  
 Gladys Laubin, March 23.

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**Fort Worth**  
 By DOROTHY NELL WHALEY

James H. Snowden is the new  
 president of the Fort Worth Civic  
 Opera Association.

**Fort Worth Civic Music Associa-  
 tion,** 900 Main St. President: Mal-  
 vern Marks. Will Rogers Memorial  
 Auditorium, 3,000. Roberta Peters,  
 Oct. 3; Charles L. Wagner Opera  
 Company, presenting Carmen, Nov. 8;  
 St. Louis Symphony, Dec. 7; Leon-  
 ard Pennario, Dec. 21; Morley and  
 Gearhart, Jan. 26; Festival of Song,  
 Feb. 15; Thomas L. Thomas, April 9.

**Fort Worth Civic Opera Associa-  
 tion,** Texas Christian University.  
 General director and conductor: Karl  
 Kritz. President: James H. Snowden.  
 Will Rogers Memorial Auditorium,  
 3,000. Tosca, March 4 and 6; Caval-  
 leria Rusticana and Gianni Schicchi,  
 April 8 and 10. Production in co-  
 operation with Southwestern Exposi-  
 tion, in February.

**Lyons Series,** 900 Main St. Musi-  
 cal director: Walter Hendl. Manager:  
 Mrs. John F. Lyons. Will Rogers  
 Memorial Auditorium, 3,000. Six con-  
 certs by Dallas Symphony. Guest con-  
 ductor: Dimitri Mitropoulos, Dec. 16.  
 Soloists: Joseph Szigeti, Frances  
 Yeend, Artur Rubinstein.

**Masters of Today.** Auspices:  
 Junior League of Fort Worth, Inc.,  
 in conjunction with Texas Christian  
 University School of Fine Arts. Ed  
 Landreth Auditorium, Texas Chris-  
 tian University, 1,200. Paul Badura-  
 Skoda, Nov. 18; Gerhard Kander,  
 Jan. 21; David Lloyd, March 17.

**American Guild of Organists, Fort  
 Worth Chapter.** Recitals in conjunc-  
 tion with Texas Christian University  
 School of Fine Arts. Ed Landreth  
 Auditorium, 1,200. Claude Murphree,  
 Nov. 14; George Markey, Feb. 8;  
 Dorothy Young, in April.

**Texas Christian University School  
 of Fine Arts.** Ed Landreth Audi-  
 torium, 1,200; Little Theatre, 300.  
 Fine Arts Festival, in December. Di-  
 rector: Michael Winesanker. Concerts  
 by university symphony, Ralph R.  
 Guenther, conductor; university  
 chorus, Karl Kritz, director; univer-  
 sity ballet, David Preston, director;  
 Emmet Smith, organist. Spring Festi-  
 val. Concerts by university organiza-  
 tions, faculty, and students.

**Texas Wesleyan College School of  
 Fine Arts.** College Auditorium, 1,500.  
 Choral Clinic, Harold Decker, con-

**Texas**  
 ductor; Piano Teachers' Workshop,  
 Guy Maier, conductor; concerts by  
 college symphony, Richard Ferrin,  
 conductor; college choral group,  
 Thomas Hardie, director; college  
 band, Paul Skinner, conductor;  
 faculty recitals.  
**Southwestern Baptists Theological  
 Seminary School of Sacred Music.**  
 Truett Auditorium, 1,250; Will Rog-  
 ers Memorial Auditorium, 3,000.  
 Choral concerts, J. Campbell Wray,  
 director; a cappella choir concert,  
 Woodrow Wall, director; recitals by  
 Earl Miller, pianist, Dec. 15; Nita  
 Akin, organist, Dec. 30.  
**All-City High School Orchestra  
 and Chorus.** Conductor: Ralph R.  
 Guenther. Will Rogers Memorial  
 Auditorium, 3,000. One concert, March  
 27.

**Peoria, Ill.**  
 (Continued from page 256)

1,821. Four artists concerts; four  
 member-participation programs. Chi-  
 cago Symphony, Oct. 28; Jeanne Mit-  
 chell, Dec. 2; Artur Rubinstein, Jan.  
 27; Vienna Choir Boys, March 17.

**Bradley Star Course.** Auspices:  
 Bradley University. Manager: Allen  
 Cannon. Shrine Mosque, 1,821. Three  
 artists concerts. Frances Bible, Nov.  
 11; Oscar Levant, Feb. 24; Mata and  
 Hari, March 24.

**Bradley University School of Mu-  
 sic.** Director: Kenneth Kincheloe.  
 Bradley Hall, 650. Faculty and stu-  
 dent recitals.

**University Choir.** Director: George  
 Muns. Bradley University Field-  
 house, 4,235. Two concerts; spring  
 and fall tours.

**Peoria Municipal Band Associa-  
 tion.** Auspices: Peoria Playground  
 and Recreation Board. Conductor:  
 Paul Vegna. Manager: A. T. Mc-  
 Cormick. Tri-weekly concerts in Pe-  
 oria parks, June 1 to Sept. 1.

**American Guild of Organists, Pe-  
 oria Chapter.** Dean: Anna Lucy  
 Smiley. Three recitals in churches  
 by local organists; two recitals by  
 out-of-town organists.

**Philharmonic Choral.** Women's  
 chorus. Director: Griff Lathrop.  
 President: Mrs. Milo W. Nelson.  
 Woodruff High School Auditorium,  
 1,000. One concert.

**Orpheus Club.** Male Chorus. Di-  
 rector: Howard D. Kellogg, Sr. Pe-  
 oria High School, 600. Three con-  
 certs.

**Palestrina Choir.** Director: The  
 Rev. Robert Livingston. President:  
 Gene Maggi. St. Mary's Cathedral.  
 Three concerts.

**Junior Amateur Musical Club.**  
 Sponsored by the Amateur Musical  
 Club. Director: Mrs. H. J. Deobald.  
 Peoria Women's Club, 150. Four pro-  
 grams.

**Caterpillar Employees Mixed  
 Chorus.** Director: William Wald-  
 meier. Shrine Mosque, 1,821. One  
 operetta.

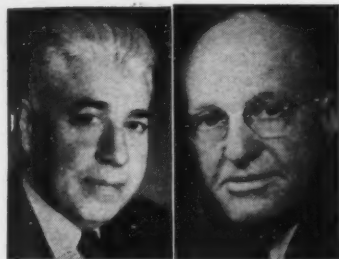
**Flagstad To Repeat  
 Performances in Dido**

LONDON. — Kirsten Flagstad will  
 sing in 27 Coronation performances  
 of Purcell's Dido and Aeneas in a  
 season of Elizabethan music and  
 drama being staged by Bernard Miles.

**Chicago Symphony  
 To Lose First Cellist**

CHICAGO. — Dudley Powers, first  
 cellist of the Chicago Symphony, will  
 resign from the orchestra at the end  
 of the coming Ravinia Park season,  
 to devote more time to concert ap-  
 pearances.

## New York



Edgar J. Alderwick, conductor of the Utica Civic Symphony

Roland E. Chesley, manager, Great Artist Series

Edgar Curtis, conductor, Albany Symphony



**Independent Concerts.** Rensselaer Polytechnic Institute Field House, 6,000. New York Philharmonic-Symphony, Danish National Radio Orchestra, Boston Pops Orchestra, Gershwin Festival, Chicago Symphony.

**Albany Mendelssohn Club.** Director: Joel E. Dolven. Chancellors Hall, 900. Three concerts. Soloists: Janet Southwick, Mauney Twins, and Chester Watson.

**Monday Musical Ladies Chorus.** Director: Elmer Tidmarsh. Chancellors Hall, 900. Two concerts. Soloist: Sue Yager, date to be announced.

## Utica

By EDNA R. COE

**Utica Civic Orchestra,** 263 Genesee St. Auspices: Civic Musical Society. Conductor: Edgar J. Alderwick. President: Daniel B. Myers. Uptown Theatre, 600. Four concerts. Soloists: Ralph Hollander, Jan. 21; James Sykes, March 18; Peter Cavallo, May 6.

**Great Artists Series,** 1310 Genesee St. Manager: Roland E. Chesley. Stanley Theatre, 2,900. Charles L. Wagner Opera Company, presenting Carmen, Oct. 8; Roberta Peters, Oct. 22; Morley and Gearhart, Nov. 19; William Warfield, Jan. 27; Chicago Symphony, March 4; Artur Rubinstein, April 14.

**Chamber Music Society.** President: Mrs. Earl B. Worden, 263 Genesee. Grace Church Parish House, 500. Saldenberg Little Symphony, Oct. 5; Hungarian Quartet, Jan. 19; Amadeus Quartet, March 17; Daniel Pinkham and Robert Brink, April 28.

**Utica Civic Band,** 312 Genesee St. Auspices: Civic Musical Society. Conductor: William P. Schueler. President: Daniel B. Myers. Parkway Shell. Eight open-air concerts.

**Central New York Elsteddfod.** Chairman: Arthur Roberts. Thomas R. Proctor Auditorium, 1,400. Solo and choral competitions for choirs from northeastern United States and Canada.

**Clinton Pops Orchestra.** Conductor: Charles Budesheim. Clinton Central School Auditorium. Indoor and outdoor concerts.

**Utica Oratorio Society.** Utica School Administration Building. Director: Berrian R. Shute. Hamilton College. President: Mrs. Maurice L. Lane. Concerts in conjunction with Hamilton College Glee Club.

**Hamilton College Choir.** Director: John Low Baldwin, Jr. Hamilton College Chapel. Concert in New York with Hunter College Choir, April 27; engagements in Utica and vicinity.

## Albany

By EDGAR S. VANOLINDA

**Albany Symphony.** Conductor: Edgar Curtis. Chancellors Hall, 900. Three concerts, with guest soloists.

**Albany Civic Music Association.** President: Peter D. Kiernan, Jr. Secretary: John Rex, Jr. Grand Theatre, 1,250. Jerome Hines, Reginald Kell Players, Ania Dorfmann, Pittsburgh Symphony.

**Albany Chamber Music Association.** President: Edward French. Albany Institute of History and Art, 400. Joseph Fuchs and Beveridge Webster, Amadeus Quartet, Kroll Quartet.

## Elmira

**Community Concert Association.**

Auspices: Thursday Morning Musicales: Chairman: Mrs. John A. Matthews. Secretary: Mrs. J. Dean Hamley. Elmira Theatre. Cincinnati Symphony, Nov. 13; Ballet Russe de Monte Carlo Concert Company, Dec. 11; David and Maria Lloyd; Feb. 5; Robert Shaw Chorale, March 5.

## Alabama

## Muscle Shoals

By WILLIAM LILE HARRIS

The Muscle Shoals Symphony Guild has been organized for the purpose of promoting interest in symphonic music and will present the concerts by the Birmingham Symphony each season. The Muscle Shoals area includes the cities of Florence, Sheffield, and Tusculumbia.

**Muscle Shoals Concerts.** President: William Lile Harris, Cherokee. Secretary: Lillie Mitchell, Florence. Coffee High School Auditorium, Florence, 1,600. Charles L. Wagner Opera Company, presenting Carmen, Oct. 20; Ballet Theatre, Jan. 22; Jerome Hines, Feb. 9; Artur Rubinstein, April 6.

**Tri-Cities Children's Concerts.** Auspices: Local chapter, American Association of University Women. President: Mrs. R. B. Burt, Sheffield. Coffee High School Auditorium, Florence, 1,600. Don Cossack Chorus, Dec. 6; Edwin Strawbridge Company, Jan. 29; Children's World Theatre, March 14.

**Muscle Shoals Symphony Guild.** Chairman: Stanley Rosenbaum, Florence. Coffee High School Auditorium, Florence, 1,600; Sheffield Community Center, 1,600. Birmingham Symphony, Feb. 21 (two concerts).

**Florence State College.** President: E. B. Norton. Chairman: Gladys Shepard, Florence. Coffee High School Auditorium, Florence, 1,600; Kilby Auditorium, Florence, 500. Three events to be announced; programs by faculty members, students, choral clubs, and instrumental ensembles.

## Conley Signs With Columbia

Eugene Conley has signed a contract with Columbia Artists Management, Inc., and at the end of the current season will be under the personal direction of Andre Mertens, a vice-president of the corporation.

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## Berkeley

(Continued from page 258)  
Concert sponsored by Kiwanis Club,  
Nov. 14; series of spring concerts.

**Concerts for Young People of the East Bay.** Auspices: Berkeley-Albany Council of Parent-Teacher Associations and Berkeley Public Schools. Community Theatre, 3,500. San Francisco Symphony, Kurt Adler conducting; Alexander Fried, commentator. Four concerts, Nov. 18, Jan. 13, Feb. 10, March 10.

**Orpheus Club,** 191 Avenida Dr. President: M. Reynold Koontz. Secretary: George Trimble. Community Theatre, 3,500. Anniversary concert, March 17.

**Lutheran Churches of the Bay Area.** Chairman: The Rev. Philip Ellman. Community Theatre, 3,500. Augustana College Choir, Henry C. Veld, director, April 17.

**Acalanes Community Concert Association,** Walnut Kernel, Walnut Creek. President: Lyman Stodard, Jr. Acalanes High School Auditorium, 1,200. Herman Godes, Nov. 12; Conrad Thibault, Jan. 26; Ossy Renardy, Feb. 12; Dorothy Maynor, March 28; Philharmonic Piano Quartet, April 19.

**Richmond Civic Music Association,** 628 Humboldt St., Richmond. President: Edwin R. Brooks. Secretary: Mrs. James A. McVittie. Richmond Memorial Auditorium, 3,800. Friedrich Gulda, Oct. 24; Bidu Sayao, Nov. 7; Joanne and Jeanne Nettleton, Jan. 20; Robert Merrill, Feb. 3; First Operatic Symphonette, Feb. 25; Ballet Theatre, March 11.

**Ware-Hazleton Management.** Richmond Memorial Auditorium, 3,800. José Greco Spanish Ballet, Nov. 11.

## Long Beach

By ALICE S. DURHAM

The Municipal Art Center has instituted a series of chamber-music concerts in conjunction with its forthcoming exhibitions.

**Long Beach Philharmonic.** Auspices: Long Beach Philharmonic Orchestra Association, Inc., 408 E. First St. Conductor: Robert Resta. President: John A. Harris. Manager: Marian Higgins. Municipal Concert Hall, 1,332. Four subscription concerts. Soloists: Herman Godes, Nov. 18; youth audition winners, Jan. 25; Camilla Wicks, March 13; Carol Brice, April 30.

**Long Beach Women's Committee, Southern California Symphony Association,** 4335 California Ave. Chairman: Mrs. Herbert Waite. Concert chairman: Mrs. C. H. Woodruff. Municipal Concert Hall, 1,332. Sponsors four subscription concerts by the Los Angeles Philharmonic. Soloists: Nicole Henriot, Dec. 5; Nan Merriman, Jan. 18; Solomon, April 12.

**Civic Music Association,** 130 Pine Ave. President: Dave Hargrave. Secretary: Mrs. Hugh McDuffee. Woodrow Wilson Auditorium, 1,686; Municipal Auditorium, 4,200. Nicola Moscona, Oct. 29; Gina Bachauer, Nov. 11; Ruggiero Ricci, Dec. 6; Bidu Sayao, Feb. 19; Ballet Russe, Jan. 29.

**Municipal Art Center,** 2300 E. Ocean Boulevard. Director: Samuel W. Heavenrich. Series of chamber-music programs.

**City College Concerts.** Director: Gerald Strang. Music Building, Lake-wood Campus, 200. Belva Kibler and Gerhard Albersheim, Oct. 6; Frances Mullen, Howard Colf, and Michel Penha, Oct. 13; Paul Dunlap, Oct. 20; New Friends of Old Music, with Sol Babitz and Wesley Kuhnle, Oct. 27.

**City College Choir.** Director:



Robert Resta,  
conductor of the  
Long Beach Phil-  
harmonic

Royal Stanton. Municipal Concert Hall, 1,332. Four concerts.

**Rollo Alford A Capella Choir.** Director: Rollo Alford. Municipal Concert Hall, 1,332. Christmas concert, Dec. 9.

**Long Beach Municipal Band.** Conductor: Eugene La Barre. Municipal Concert Hall, 1,332. Daily concerts, free to the public.

**Women's Music Club.** President: Mrs. Alfred Durfee. Program chairman: Laura Killingsworth. Ebell Clubhouse, 1,100. Bi-monthly programs.

**Other organizations:** Henri Scanlon Singers Workshop; Little Folks Theatre; Musical Arts Club; Music Teachers Association of California, Long Beach Branch; Arne Zahl Choral Groups; Douglas Steade Light Opera Group; Arrow-Bear Music Camp; Guild of Women Composers; Church Music Guild; American Guild of Organists, Long Beach Chapter; Cultural Art Center Association, Inc.

## Oakland

By CLIFFORD GESSLER

**Oakland Symphony,** 48 Wildwood Ave. Auspices: Oakland Symphony Orchestra Association. Conductor: Orley See. President: John G. Mitchell. Manager: Ralph Hillegas. Oakland Auditorium Theatre, 1,951. Four subscription concerts, with soloists to be announced; one youth concert; one or more summer concerts in Woodminster Amphitheatre, 2,500 to 7,500, sponsored by Oakland Park Board.

**Mills College,** Seminary Ave. and MacArthur Blvd. Chairman, department of music: Luther B. Marchant. Mills Concert Hall, 600. Artists series sponsored by Associated Students. Egon Petri, Oct. 29; Carl Hague, tenor, and Gladys Steele, disense, Jan. 14; Suzanne Bloch, Feb. 11; Donald Gramm, March 11; New Music Quartet, April 15. Annual summer chamber-music series.

**Oakland Board of Park Commissioners,** City Hall. President: J. Vandes Mann. Amphitheatre manager: Edgar M. Sanborn. Woodminster Amphitheatre, 3,500. Outdoor summer series of operettas, orchestral concerts, and ballet, to be announced.

**Philharmonic Chorus,** 478 Santa Clara Ave. Director: John D. Unrud. President: Ralph R. Reid. Manager: Carolyn M. Unruh. Oakland Auditorium Theatre, 1,951. Two performances of Handel's Messiah; hospital concerts.

**Orpheus Male Chorus,** 5888 Chabot Rd. Director: Mynard Jones. President: M. Reynolds Koontz. Oakland Auditorium Theatre, 1,951. Three concerts.

**Wednesday Morning Choral Club,** 3639 Hageman Ave. Director: Gwynfi Jones. President: Frances Heath. Berkeley Women's City Club Auditorium, 600. Two concerts.

**Music Teachers' Association of California, Alameda County Branch.** President: Bernice Mills Smiley, 637 22nd St., Richmond. Rockridge Women's Club Auditorium, 500. One concert.

**American Guild of Organists, Northern California Chapter.** Dean:

## California

Newton Pashley, 6675 Heartwood Rd. Sponsors recitals by local and visiting organists.

**East Bay Choral Directors Guild,** 752 61st St. President: Kenneth D. MacKenzie.

**Community Concert Associations in the Oakland area:**

Alameda. Secretary: Mrs. Alfred A. Siebert, 911 Regent St. Jesus Maria Sanroma, Oct. 29; Ballet Russe de Monte Carlo Concert Company, Feb. 4; Dorothy Warenskjold, April 9.

San Leandro. Secretary: Mrs. Louis P. Rickey, 437 Bancroft Ave. De Paur Infantry Chorus, Dec. 19; Alfred and Herbert Teltschik, Jan. 15; Mischa Elman, March 23.

Hayward. Secretary: Mrs. C. D. Johnson, 834 Kings Court. Jaroff Male Chorus, Nov. 7; Nan Merriman, Jan. 7; Ballet Russe de Monte Carlo Concert Company, Feb. 6; Samuel Sorin, March 25.

Martinez. Secretary: Mrs. R. D. Butler, 1120 Ulfinian Way. Herman Godes, Nov. 13; Edwin Steffe, Feb. 2; Janice Moudry, March 21.

Petaluma. Secretary: N. C. Thompson, 620 Main St. Paganini Quartet, Nov. 5; Revelers, Dec. 11; Richard Farrell, Jan. 12; Ricardo Odncposoff, March 16.

Livermore and Pleasanton. Secretary: Mrs. Thomas F. Davies, P. O. Box 5. Livermore. Anglaires, Oct. 16; De Paur Infantry Chorus, Dec. 20; Janice Mondry, March 18.

**Oakland Civic Music Association.** P. O. Box 303. President: Nancy Pauline Turner. Executive secretary: Dolores Waldorf. Oakland High School Auditorium, 2,650. Blanche Thebom, Oct. 6; Friedrich Gulda, Oct. 20; Robert Weede and Herva Nelli, Nov. 9; De Paur Infantry Chorus, Dec. 16; Joseph Szigeti, Jan. 8; Alec Templeton, Feb. 26; Ballet Theatre, March 8.

## Bakersfield

By ALEC SMITH

**Kern Philharmonic,** P.O. Box 1311. Auspices: Kern Philharmonic Society. Conductor: Edouard Hurlimann. President: Mrs. Fremont R. Schmieder. Harvey Auditorium, 1,772. Five subscription concerts; five student concerts co-sponsored with the Kern County Recreation and Cultural Commission. Soloists for both series (student-series concert on first date): Walter Liberace, Oct. 26 and 27; Miklas Rozsa, guest conductor, Dec. 7 and 8; Robert Maxwell, Feb. 8 and 9; Horn Club of Los Angeles, April 12 and 13.

## Opera Festival Held in San Antonio

SAN ANTONIO.—Victor Alessandro, conductor of the San Antonio Symphony, was again musical director in the ninth annual Grand Opera Festival, held at Municipal Auditorium from Feb. 7 to 15. The festival offered George London, Jan Peerce, Erich Kunz, Anne Bollinger, Ellen Faull, Eva Likova, Jan Gbur, and Emile Renan in Don Giovanni; Zinka Milanov, Margaret Hershaw, Kurt Baum, and Robert Weede in Il Traviatore; Leonard Warren, Graciela Rivera, Richard Tucker, and Frances Bible in Rigoletto; and Bidu Sayao, Mario Del Monaco, Giuseppe Valdenigo, Anne Bollinger, Jan Gbur, Emile Renan, and Edwin Dunning in La Bohème. Anthony L. Stivanello was stage director, and Peter Wolf scene designer.

St. W. Manager: Walter Homburger. Paul Badura-Skoda, Nov. 1; Vienna Choir Boys, Jan. 12; Victoria de los Angeles, Jan. 26; William Warfield, March 21; Michael Rabin, April 18.

**Great Friends of Music**, 883 Logan Ave. Manager: Victor Mann. Eaton Auditorium, Alberni Trio, Dec. 1; New York Quartet, Jan. 31; Szymon Goldberg and John Newmark, April 25.

**Toronto Jewish Folk Choir**, 27 Christie St. Director: Emil Gartner. Massey Hall, 2,800. Commissions works by Canadian and United States composers. Programs with guest artists, solo dancers and corps de ballet.

**Forest Hill Community Centre**, Forest Hill Collegiate Auditorium, Eglinton Ave. W. and Vesta Dr. Programs of operatic excerpts; chamber music; Anna Russell; modern dance recital. Commissions works each season.

**Royal Conservatory Special Series**, 135 College St. Martha Graham, Virgil Thomson, Juilliard String Quartet, Alexander Tcherenpin.



Ernest Johnson, manager, Toronto Philharmonic

Wilfred Pelletier, conductor, L'Orchestre Symphonique de Québec

**Toronto Mendelssohn Choir**, 135 College St. Director: Sir Ernest MacMillan.

**Women's Musical Club of Toronto**. President: Mrs. Harrison Gilmour. Eaton Auditorium. Afternoon series. Irmgard Seefried, Oct. 27; Reginald Kell Players, Nov. 26; Paul Tortelier, Dec. 11; Margaret Parsons and Clifford Poole, Jan. 15; Arthur Grumiaux, Feb. 12; Moura Lympany, March 12.

## Vancouver

By MOIRA SWEENEY

**Vancouver Symphony**, 630 Seymour St. Auspices: Vancouver Symphony Society. Conductor: Irwin Hoffman. President: John Groves Gould. Manager: C. E. Barraclough. Orpheum Theatre, 2,780. Twelve subscription concerts. Guest conductors: Igor Stravinsky, Oct. 5; Maurice Abravanel, Oct. 19 and March 22. Soloists: Jean de Rimanoczy, Nov. 16; Menahem Pressler, Nov. 30; Yehudi Menuhin, Dec. 14; Grant Johannesen, Jan. 11; Michel Cherniavsky, Feb. 8; Rudolf Firkusny, March 8.

Children's Concerts, 630 Seymour St. Auspices: Women's Committee. Conductor: Jean de Rimanoczy. President: Mrs. Alec Swanson. Manager: C. E. Barraclough. Auditorium, 2,500. Four pairs of concerts.

**Vancouver Junior Symphony**, 1431 Thirtieth St., Hollyburn. Auspices: Youth Music League. Conductor: Colin Slim. President and manager: G. C. Garside. Art Gallery, West Vancouver School.

**Famous Artists Ltd.** Manager: Mrs. H. Maxwell, 525 Seymour St. Georgia Auditorium, 2,500. Jeanette (Continued on page 288)



Désiré Defauw, conductor, Les Concerts Symphoniques

Pierre Béique, manager, Les Concerts Symphoniques



Mrs. Constant Gendreau, president, Société Pro Musica

Mrs. Athanase David, honorary president, Montreal Festivals



Nicolas Koudriavtzeff, co-manager, Canadian Concerts and Artists

Samuel Levitan, manager of the Musical Arts Series

**Théâtre Lyrique de Québec**. Director: Emmanuel Grandini. Capitol, 1,800.

**Canadian Concerts and Artists**. Representative: Emile Caouette. Capitol, 1,800.

**Les Soirées Classiques**. Director: Jacques La Roche, 1233 Forget St., Sillery, Québec. Capitol, 1,800.

**Les Chanteurs de la Colline**. Director: Maurice Montgrain. Parliament Bldg.



J. W. Elton, manager, Toronto Symphony

Sir Ernest MacMillan, conductor of the Toronto Symphony

## Toronto

By HUGH THOMSON

The National Ballet Company of Canada made a twelve-week tour across the country, presenting a week of ballet in Toronto beginning Jan. 19.

The Opera Festival Association presented *Madama Butterfly*, *Così fan tutte*, and *The Consul* from Feb. 11 through 21 in the Royal Alexandra Theatre. Ernesto Barbin was guest conductor.

**Toronto Symphony**, 178 Victoria St. Conductor: Sir Ernest MacMillan. Assistant conductor: Paul Scherman. President: W. G. Watson. Manager: J. W. Elton. Massey Hall, 2,800. Twelve pairs of subscription concerts; eight extra concerts; fifteen youth concerts; 26 Pop concerts; four out-of-town concerts. Guest conductor: Otto Klemperer, Oct. 21 and 22. Subscription series soloists: Yehudi Menuhin, Nov. 4 and 5; Sir Bernard Heinze, Nov. 18 and 19; Witold Malcuzynski, Dec. 2 and 3; Zara Nelsova, Jan. 6 and 7; Jennie Tourel, Jan. 20 and 21; Eugene Istomin, Feb. 3 and 4; Isaac Stern, Feb. 17 and 18; Ellen Ballon, March 3 and 4; Rudolf Serkin, March 31 and April 1.

**Toronto Philharmonic**, Room 402, Metropolitan Bldg., 44 Victoria St. Auspices: Toronto Musical Protective Association. Manager: Ernest Johnson. Varsity Arena. Summer season of Prom concerts with guest conductors and soloists.

**Eaton Auditorium Series**, College and Yonge Sts. Auspices: T. Eaton Co., Ltd. Manager: Paul Johnston. Concert series: Leonard Warren, Oct. 16; Zinka Milanov and Set Svanholm, Nov. 13; Marian Anderson, Jan. 15; Bernardo Segall, Feb. 5; Isaac Stern, March 26.

**International Artists**, 73 Adelaide

Menuhin, Feb. 3; Winnipeg Ballet, Feb. 5, 6, and 7; other concerts by Vienna Choir Boys, De Paur Infantry Chorus, Artur Rubinstein, Boston Symphony, and Metropolitan Opera Company.

**Ladies' Morning Musical Club**, 1445 Crescent St. President: Mrs. A. M. Russel. Ritz Carlton Hotel, 650. Irmgard Seefried, Oct. 30; Glen Gould, pianist, Nov. 6; Paul Tortelier, Nov. 13; Bernard Diamant, baritone, Nov. 20; Albeneri Trio, Nov. 27; Vronsky and Babin, Dec. 4; Michael Rabin, Jan. 22; New York Quartet, Jan. 29; Paul Badura-Skoda, Feb. 5; Amadeus Quartet, Feb. 12; Gérard Souzay, Feb. 19; Arthur LeBlanc, Feb. 26; Solomon, March 5.

**Montreal Opera Guild, Inc.**, 2184 Lincoln Ave. Artistic director: Pauline Donalda. Conductor: Emil Cooper. Her Majesty's Theatre, 1,704. Louise, with Brenda Lewis, John Druary, Hugh Thompson, and Luigi Velucci, Jan. 9 and 10.

**Musica Antica e Nuova**, 1655 Lincoln Ave. Founder and president: Celia Bizony. Hermitage Hall, 750. Five concerts of early and contemporary music with Celia Bizony, soprano; Jean-Paul Jeannotte, tenor; Bernard Diamant, baritone; Daniel Pinkham and Erwin Herbst, harpsichordists; John Newmark and Charles Reiner, pianists.

**Minute Opera Theatre**, 7387 St. Denis St. Directors: Gilles Potvin and Noel Gauvin. Musical director: Michel Perrault. Gesu Theatre, 850. Productions to be announced.

**Jeunesses Musicales de Canada**, 1200 Bleury St. President: Gilles Lefebvre. Plateau Hall, 1,307. Affiliated with La Fédération Internationale des Jeunesses Musicales. One concert by Paul Tortelier and three by Canadian artists.

## Quebec

By RENAUDE LAPOINTE

**L'Orchestre Symphonique de Québec**, 189 St. John St. Conductor: Wilfred Pelletier. President: Donat Demers. Palais Montcalm, 1,400. Six regular concerts; six children's concerts. Regular concert soloists: Renée Morisset and Victor Bouchard, others to be announced.

**Quebec Ladies Musical Club** (Club Musical des Dames). President: Mrs. H. L. Austin. Château Frontenac, 700. Rudolf Firkusny, Simone Rainville, Reginald Kell Players, Gérard Souzay, Koester and Stahl, Monique de la Bruchollierie.

**Association des Elèves du Conservatoire**. President: Raymond Des-saint. Institut Canadien, 700. Five regular concerts.

**Cercle Debussy**. Director: François Magnan. Laval University, 200. Monthly concerts.

**Opéra National de Québec**. Director: Ed. Wooley. Palais Montcalm, 1,400.

## Montreal

By GILLIES POTVIN

**Les Concerts Symphoniques**, 1476 Sherbrooke St. W. Conductor: Désiré Defauw. Assistant conductor: Alexander Brott. President: Honoré Parent. Managing director: Pierre Béique. Plateau Hall, 1,307. Twelve pairs of subscription concerts; eight pairs of youth concerts; five summer concerts at Mount Royal Chalet. Subscription series guest conductors and soloists: Otto Klemperer, Oct. 14, 15, 28, and 29; Friedrich Gulda, Nov. 11, 12, 25, and 26; Zino Francescatti, Dec. 9 and 10; Arthur LeBlanc, Jan. 13 and 14; William Kapell, Jan. 27 and 28; Josef Krips, Feb. 10 and 11; Victor de Sabata, Feb. 24 and 25; Artur Rodzinski, March 10 and 11, with Rudolf Firkusny; March 24 and 25—April 7 and 8.

Summer series guest conductors and soloists: Sir Ernest MacMillan, with Eugene Istomin, July 1; Laszlo Halaasz, with Denis Harbour, July 8; Wilfred Pelletier, with Earl Wild, July 15, with Rose Bampton and Pierre Boutet, July 22; Mr. Defauw, with Nicole Henriot, July 29.

**Montreal Festivals, Inc.**, 1224 St. Catherine St. W. President: Paul Gouin. Honorary president: Mrs. Athanase David. Mount Royal Chalet. Gounod's *Romeo and Juliet*, with Irene Salema, Raoul Jobin, and Denis Harbour, conducted by Wilfred Pelletier, Aug. 8; concert of Canadian music, conducted by Roland Leduc, with Noel Brunet, violinist, Aug. 5; *The Mikado*, Aug. 25 and 26.

**Société Pro musica**, 1475 Crescent St. President: Mrs. Constant Gendreau. Ritz Carlton Hotel, 650. Cambridge Vocal Quartet, Oct. 5; Fine Arts Quartet, Oct. 26; Friedrich Gulda, Nov. 16; Musicians' Guild Quartet, Dec. 14; Società Corelli, Jan. 25; Paganini Quartet, with Paul Doktor, Feb. 22; Loewenguth Quartet, with Raffaele Masella, March 15; Roland Leduc Chamber Orchestra, April 12.

**Musical Arts Series, Inc.**, 1470 Bleury St. President: Ben Issenman. Managing director: Samuel Levitan. Plateau Hall, 1,307. Guiomar Novaes, Oct. 4; Euzkadi, Oct. 17 and 18; Victoria de los Angeles, Oct. 31; Nicola Rossi-Lemeni, Nov. 15; Alexander Brailowsky, Nov. 29; William Mas-selos, Feb. 14; William Warfield, March 27; Elena Nikolaidi, April 18; Jan Pearce, April 25. First Piano Quartet (Her Majesty's Theatre, 1,704), April 12.

**Canadian Concerts and Artists, Inc.**, 817 Castle Bldg., Stanley St. Managers: Nicolas Koudriavtzeff and Bernard Eudes. Her Majesty's Theatre, 1,704. José Greco Spanish Ballet, Sept. 10 through 13; Raoul Jobin and Therese Drouin, Oct. 6; Slavenska-Franklin Ballet, Oct. 5 through 7; Ana Maria Spanish Ballet, Oct. 8 and 9; Witold Malcuzynski, Oct. 20; Ballet Theatre, week of Nov. 24; Yehudi



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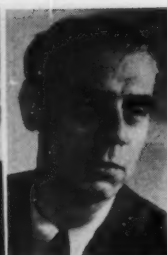
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mous Artists, Inc.



Walter Kauf-  
mann, conductor  
of the Winnipeg  
Symphony

## Canada

### Vancouver

(Continued from page 287)

MacDonald, Oct. 28; Jan Pearce, Nov. 10; George London, Nov. 18; Nathan Milstein, Feb. 6; Anna Russell, March 6; Slavenska-Franklin Ballet, March 13; Lily Pons, March 20; Gershwin Festival, April 4; Piano Quartet, April 28; Artur Rubinstein, May 1.

**International Celebrity Concerts.** Manager: L. S. Laverock, 698 Seymour St. Auditorium, 2,500. Two concerts.

**British Columbia Music Festival,** 602 Province Bldg. Auspices: Knights of Pythias, in co-operation with Vancouver Daily Press. President: Ray G. Kelley. Secretary: Elsie White. Sunset Memorial Community Center, 1,000. Spring festival (nine days).

**Vancouver Women's Musical Club,** 4769 W. Second St. President: Mrs. Thomas Ingledow. Hotel Vancouver Ballroom, 1,000. Five concerts.

**Friends of Chamber Music,** 4696 W. Third St. President: Frank Hawkins. Hotel Vancouver Ballroom, 1,000; Mayfair Room, 400. Marie Rodker, contralto, John Avison, piano, Smyth Humphreys, viola, Arvid Grant, flute, Oct. 22; Quartetto Italiano, Nov. 22; Mannes-Gimpel-Silva Trio, Feb. 25; New Music Quartet, April 18.

**Community Arts Council, Music** Section, 581 Granville St. President: Alec Walton. Chairman, music section, Daphne Carapata. Vancouver Art Gallery, 500. One concert.

**Choruses:** Oratorio Society, Allard de Ridder, director; three concerts. Bach Choir, Laurence R. Cluderay, director; two concerts. Welsh Choral Society, Evan Walters, director; one concert. Clef Society, Douglas Bunt, director.

### Winnipeg

By FRANK MORRIS

The Winnipeg Ballet, in addition to making Canadian and American tours, is scheduled to start on a seven-month world tour on April 1, which will include appearances in London during the Coronation. The Celebrity G-Major Series and the Celebrity Variety Series have been merged by E. F. Gee, manager, in order to facilitate the booking of local events.

**Winnipeg Symphony,** 270 Edmon-  
ton St. Conductor: Walter Kauf-  
mann. Manager: Michael Lennett.  
Civic Auditorium, 4,111. Eight regu-  
lar concerts; two Pop concerts; two  
children's concerts; workshop con-  
certs with local artists as soloists.  
Regular concert soloists: Lois Mar-  
shall, Rosalyn Tureck, Peggie Samp-  
son, Robert Creech, Stanley Wood,  
Richard Seaborn.

**Philharmonic Choir.** Director:

Walter Kaufmann. Performance of  
Bach's St. Matthew Passion with  
Winnipeg Symphony and soloists.

**Winnipeg Ballet,** 309 Hargrave St.  
Director: Gweneth Lloyd. Ballet mis-  
tress: Betty Farrally. Performances  
in Winnipeg, Oct. 29 to 31; tour in  
Canada and the United States; world  
tour to start April 1.

**Women's Musical Club.** President:  
Mrs. G. L. Van Vliet, 1238 Wellin-  
gton Crescent. Civic Auditorium Con-  
cert Hall, 800. Gina Bachauer, Oct.  
27; Richard Dyer-Bennet, Nov. 17;  
Griller Quartet, Dec. 29; Gerard Sou-  
zay, Jan. 12; Martin Hoeherman, Jan.  
26; Nell Rankin, March 2.

**Celebrity G-Major Series,** 270 Ed-  
monton St. Manager: E. F. Gee.  
Civic Auditorium, 4,111. Kurt Baum



A. K. Gee, man-  
ager, Celebrity  
Series, outside  
Manitoba



E. F. Gee, man-  
ager, Celebrity  
Series, Winnipeg  
and Manitoba

and Zinka Milanov, Oct. 6; Guiomar  
Novaes, Oct. 15; William Kapell,  
Nov. 10; George London, Dec. 1;  
Blanche Thebom, Dec. 8; Luboshutz  
and Nemenoff, Jan. 5; Victoria de los  
Angeles, Jan. 28; Societa Scarlatti di  
Napoli, Feb. 7; Igor Gorin, Feb. 13;  
Richard Tucker, March 9; Zino Fran-  
cescatti, April 6; Minneapolis Sym-  
phony, April 30.

Non-subscription events: Ballet  
Russe de Monte Carlo, Nov. 3 and 4;  
Oscar Levant (with orchestra), date  
to be announced.

**Celebrity Variety Series,** 270 Ed-  
monton St. Manager: E. F. Gee.  
Civic Auditorium, 4,111; Playhouse  
Theatre, 1,500. Jeanette MacDonald,  
Oct. 4; Jaroff Male Chorus, Oct. 13  
and 14; Henry L. Scott, Nov. 19;  
Opera Backstage, Dec. 2; Tropicana,  
Feb. 14; Anna Russell, March 14;  
Gershwin Festival, April 30.

**University of Manitoba School of  
Music.** Director: Ronald Gibson.  
Concerts by university orchestra; glee  
club, in production of Brigadoon; and  
recitals by scholarship and prize-win-  
ning students.

**Manitoba Registered Music Teach-  
ers Association.** Provincial president:  
Lorne Watson Brandon. Winnipeg  
branch president: Phyllis Holtby.  
Four scholarship competition concerts.

**Manitoba Musical Festival Com-  
petition.** Auspices: Men's Musical  
Club, 6 Old Law Courts Bldg. Festi-  
val dates, March 16 to 28. Adjudi-  
cators (all from England): Gordon  
Clinton, Leonard Isaacs, and George  
H. Heath-Gracie.

**Other Organizations:** Young  
Women's Musical Club Choir; Mani-  
toba Schools Orchestra; Winnipeg  
Male Choir; Swedish Musical Club;

Iceland Male Choir; Ukrainian Choir;  
United Scottish Choir; Junior Musi-  
cal Club; Jewish Women's Musical  
Club; Great West Life Company  
Male Choir.

## Washington

### Bremerton

(Continued from page 266)

Chester Ave. Director: Gilbert N.  
Burns. President: Florence Maxwell.  
Coontz Junior High School Audi-  
torium, 1,200; First Methodist Church,  
500. Radio program, Nov. 30; Song  
of Christmas, by Roy Ringwald, Dec.  
3; spring program, March 25.

**Women's Choral Society,** 930 Kit-  
sap, Port Orchard. Director: Leonard  
Schuchman. President: Mrs. Don  
Shellenberger. Coontz Junior High  
School Auditorium, 1,200. Christmas  
concert, Dec. 2; spring concert.

**Puget Soundsters,** Rt. 5, Box 3022  
Director: Leonard Schuchman. Coontz  
Junior High School Auditorium, 1,200.  
Benefit concert, Oct. 17.

**Peninsula Music Club,** 652 Highland  
Ave. President: Mrs. Roger Paquette.  
Coontz Junior High School Audi-  
torium, 1,200. Ballet program, Feb.  
7 and 8; summer concert in June.

### Spokane

By HENRIETTA McELHANY

**Spokane Philharmonic,** P. O. Box  
1504. Conductor: Harold Paul  
Whelan. President: Paul True. Post  
Street Theatre, 1,300. Four concerts.  
Soloists: Nan Merriman, Oct. 20;  
Grant Johannesen, Jan. 26; Camilla  
Wicks, March 9. Spring concert dur-  
ing Musical Festival Week.

**Roy Goodman Greater Artists  
Series,** 908 W. Riverside Ave. Presi-  
dent: Roy Goodman. Post Street  
Theatre, 1,300. Robert Weede, Nov.  
3; Jakob Gimpel, Jan. 12; First Oper-  
atic Symphonette, Feb. 16; Marian  
Anderson, March 2; Joseph Marais  
and Miranda, April 20.

**Community Concert Association,**  
East 943 18th Ave. President: Leon-  
ard B. Martin. Fox Theatre, 2,251.  
Helen Traubel, Oct. 8; Alfred and  
Herbert Teltschik, Jan. 28; Ballet  
Russe de Monte Carlo Concert Com-  
pany, Feb. 18; Ricardo Onoposoff,  
March 11; Gershwin Festival, April  
8.

**Spokane Junior Symphony,** Paul-  
son Medical and Dental Bldg. Presi-  
dent: A. R. MacKay. Masonic Temple  
Commandery Room, 725. Two con-  
certs; appearance in Spokane Music  
Festival. Soloists selected in contest  
sponsored by Spokane Music Teachers  
Association.

**Spokane Music Festival Associa-  
tion,** Crescent Store. President: Hay-  
den Morgan. Music Week. Orchestral  
and choral concerts; drama and dance  
events; instrumental auditions.

**Choruses:** Civic A Cappella Choir,  
J. Orville Westberg, director; two  
concerts. Bel Canto Women's Choral  
Club, Tom Skeffington, director; two  
concerts. Mendelssohn's Men's Choral  
Club, Fred Stanton, director.

**Pullman-Moscow Community Con-  
cert Associations.** Auspices: Wash-  
ington State College, Pullman, Wash-  
ington, and the University of Idaho,  
Moscow, Idaho. President: Alfred  
Boyington. College Auditorium. Gina  
Bachauer, Oct. 29; Angeliars, Oct.  
31; Paganini Quartet, Dec. 4; Vienna  
Choir Boys, March 1; James Melton,  
March 4; Isaac Stern, April 15;  
Federico Rey and Pilar Gomez, April  
21.

**Cheney Community Concert Asso-  
ciation,** Cheney, Washington. Col-  
lege Auditorium, 570. Nan Merriman,  
Oct. 22; Ana Maria Spanish Ballet,  
Nov. 20; Louis Roney, Jan. 5; Al-  
fred and Herbert Teltschik, Jan. 29;  
David and Maria Lloyd, May 1.

# St. Louis

By HERBERT W. COST

Special interest here is centered on the spring performance of Verdi's *Falstaff*, to be presented by the opera theatre and workshop of Washington University's department of music. Another large production, and monthly programs by the workshop, will also be presented by the department.

**St. Louis Symphony.** 1034 Arcade Bldg. Auspices: St. Louis Symphony Society. Conductor: Vladimir Golschmann. Assistant conductor: Harry Farberman. President: Oscar Johnson. Executive secretary: William Zalkin. Opera House, Kiel Auditorium, 3,350. Twenty pairs of subscription concerts (17 Saturday nights and 3 Thursday nights, and alternating Sunday and Friday afternoons); six or more Pop concerts, conducted by Mr. Farberman; four free civic concerts sponsored by the City of St. Louis; two series of three concerts each for elementary and high schools; five concerts in high school auditoriums, sponsored by the Board of Education; tour concerts; concerts in conjunction with the Bach Society. Subscription series soloists: Guionar Novaes, Oct. 25 and 26; Friedrich Gulda, Oct. 30 and 31; Toshiya Eto, Nov. 8 and 9; Zino Francescatti, Nov. 14 and 15; Aldo Ciccolini, Nov. 22 and 23; Elena Nikolaidi, Nov. 28 and 29; Isaac Stern, Jan. 3 and 4; Nicole Henriot, Jan. 8 and 9; Rudolf Serkin, Jan. 17 and 18; Eleazar de Carvalho, guest conductor, Jan. 23, 24, 31 and Feb. 1; Michael Rabin, Feb. 6 and 7; Vladimir Horowitz, Feb. 14 and 15; Myra Hess, March 6 and 7; Erica Morini, March 14 and 15. With Bach Chorus, William B. Heyne, conducting, Dec. 13 and March 28. Tour concerts: Topeka and Wichita, Kan., Dec. 1 and 2; Tulsa, Okla., Dec. 3; Fayetteville and Texarkana, Ark., Dec. 4 and 5; Dallas, Fort Worth, and Kilgore, Tex., Dec. 6, 7, and 8; Ruston, La., Dec. 9 and 10; Beaumont, Galveston, and Houston, Tex., Dec. 11, 12, and 13; Baton Rouge, La., Dec. 16; Greenville, Miss., Dec. 17; Memphis, Tenn., Dec. 18; Decatur, Ala., Dec. 19; Springfield, Ill., March 12.

**Municipal Opera.** 1876 Arcade Bldg. Auspices: Municipal Theatre Association (non-profit). Musical director: Edwin McArthur. President: Jacob M. Lashley. Manager: Paul Beisman. Production manager: John Kennedy. Municipal Open Air Theater, Forest Park, 12,000. 88 performances of grand and comic opera and musical comedy, usually including one or two new works, early June to September. There are 1,200 free seats for each performance and many complimentary seats each Monday night for the underprivileged of the city.

**Civic Music League.** 4402 McPherson Ave. Opera House, Kiel Auditorium, 3,350. President: George W. Mackay. Secretary-manager: Alma Cueny. Ana Maria Spanish Ballet, Oct. 24; Robert Shaw Chorale, Nov. 4; Festival of Song, Dec. 8; Alexander Uninsky, Jan. 13; Bidu Sayao, Feb. 10.

**Principia Concert and Lecture Course.** 5539 Page Blvd. Auspices: The Principia. Director: Walter J. Stoffel. Howard Hall, 700; Gymnasium 2,000. Mildred Miller, Oct. 17 and 18; Eugene Istomin, Nov. 14 and 15; Josef Marais and Miranda, Jan. 16 and 17; Nathan Milstein, Dec. 13 and 14; Mata and Hari, April 10 and 11.

**Entertainment Enterprises.** 705 Olive St. Managers: Paul Beisman and John Cella. Opera House, Kiel Auditorium, 3,350. José Greco Spanish Ballet, Oct. 14 and 15; Dancers of



Vladimir Golschmann, conductor of the St. Louis Symphony



William Zalkin, executive secretary, St. Louis Symphony



Alma Cueny, secretary - manager of the Civic Music League



Paul Beisman, co-manager of Entertainment Enterprises

Bali, Nov. 14 and 15; Slavenska-Franklin Ballet, Nov. 26 and 27; Ballet Theater, March 21 and 22.

**St. Louis Philharmonic.** P. O. Box 591. Auspices: Philharmonic Society of St. Louis. Conductor: Russell Gerhart. President: Max Risch, Jr. Opera House, Kiel Auditorium, 3,350. Supported by subscription memberships. No tickets for sale. Four concerts. Soloists: Albert Tipton, flutist, Nov. 20; James Dickhoff, pianist, Jan. 29; Janet Hagen Ulmer, soprano, March 12; Laura Marriot, harpist, May 7.

**Artist Presentation Committee.** 41 Lewis Pl. General chairman: Mrs. Stuart M. Chambers. Wednesday Club Auditorium, 550. The committee, a non-profit organization, pays recital expenses; the artist receives all profits. Antoinette Caminata, soprano, Nov. 2; Katherine Sutter, soprano, Dec. 7; Jacqueline Kaplan, pianist, Feb. 22; Eleanor Leek, clarinetist, March 29; Jean Kraemer, soprano, April 12.

**Chamber Music Series of Washington University.** Forsythe House. Auspices: Department of Music and University College of Washington University. Director: Leigh Gardine. Graham Memorial Chapel, 1,000. Alice Meyer and William Schatzkammer Oct. 15; Washington University Singers, Leigh Gardine, conductor, Nov. 5; Alexander Schneider and William Schatzkammer, Dec. 10; Willard MacGregor, Jan. 7; Edith and Harry Farberman, Feb. 11; Fernando Valenti, March 4; William Harder, baritone, March 18; St. Louis String Quartet, April 8; Chamber Wind Ensemble, April 22.

**St. Louis Bach Chorus.** Musical Art Bldg. Auspices: Bach Society of St. Louis. Director: William B. Heyne. President: Milton Carpenter. Opera House, Kiel Auditorium, 3,350. Concert, St. John's Methodist Church, Oct. 12. Soloists: Albert Tipton, flutist; Mary Norris, pianist; Katherine Bender, soprano. Christmas concert, Harold Haugh and other soloists, orchestra and chorus, Dec. 13. St. Matthew Passion, soloists, chorus, and boy's choir, March 28.

**Chamber Music Concerts.** 3648 Washington Blvd. Auspices: Ethical Society of St. Louis. Chairman: J. W. Schoenthaler. Sheldon Memorial Auditorium, 900. Paganini Quartet, Jan. 12; Amadeus Quartet, Feb. 23; Pasquier Trio, March 23.

**Webster Groves Community Concert Association.** 336 Selma Ave., Webster Groves, Mo. President: R. Harris Cobb. Webster Groves High School Auditorium, 1,200. Elaine Malbin, Nov. 2; Ballet Russe de Monte Carlo, Nov. 23; Vronsky and Babine, Jan. 25; Tossy Spivakovsky, Feb. 15; Samuel Sorin, April 12.

**University City Community Concerts Association.** 6503 Delmar Blvd. Secretary: Mrs. Bernard Fischlowitz. University City High School Auditorium, 1,500. Leonard Rose, Dec. 7; Mac Morgan, Jan. 11; De Paur Infantry Chorus, Feb. 8; Marisa Regules, March 1.

**Midwest Opera Association.** 6251 Belmar Blvd. Musical director: Nandor F. Domokos. President: Richard O. Roberts. Opera House, Kiel Audi-

torium, 3,350. Six operas in English. *Cavalleria Rusticana* and *Pagliacci*, Nov. 10, 12, and 13; *Faust*, Jan. 9, 10, and 12; *Rigoletto*, Jan. 26, 27, and Feb. 7; *The Gypsy Baron*, Feb. 25, 27, and 28; *The Flying Dutchman*, April 16 and 18.

**Kirkwood Symphony.** Kirkwood 22. Conductor: Laurent Torno. President, Mrs. John H. Leach. Concordia Auditorium, 1,000. Concerts: Oct. 29, Jan. 28, March 29 (children's), and April 22.

**Kirkwood Choral Society.** 328 N. Fillmore Ave., Kirkwood 22. Director: John Holscher. Christmas concert, Dec. 10; spring concert, with local soloists, in April.

**Central Opera Association.** 7049 Maryland Ave. Artistic director: Walter H. Kappesser. Wednesday Club Auditorium, 550. Performances: *Orpheus in Hades* and *Sister Angelica*, Nov. 20; *Il Trovatore*, March 5; *The Consul*, May 7. Christmas double bill: *Hansel and Gretel* and *Amahl and the Night Visitors*, Dec. 23.

**Little Symphony.** 27 Windermere Place. Auspices: Little Symphony Concerts Association. Conductor: Max Steindel. President: Perry Rathbone. Washington University Quadrangle, 2,500. Six concerts, with local soloists, on consecutive Friday nights from June to August.

**St. Louis Institute of Music.** Bonhomme and Bemiston Aves., Clayton. University City High School Auditorium and others. Concerts by the school orchestra, Nicola Gogotski, conductor; opera school, Ladislao Vaida, director; and chorus, William B. Heyne, director.

**Concordia Seminary Chorus.** Musical Art Bldg. Director: William



George Barati, conductor, Honolulu Symphony

# Honolulu

By HARRIET GALLET

The McInerney Foundation of Honolulu has given \$5,000 to the Honolulu Symphony Society to be used in connection with music in public schools.

**Honolulu Symphony.** P. O. Box 1838. Auspices: Honolulu Symphony Society. Conductor: George Barati. President: Desmond Stanley. Manager: Jack Gillett. McKinley Auditorium, 2,000. Six pairs of subscription concerts; three pairs of children's concerts; two Pop concerts; two Little Symphony concerts. Subscription series soloists: Henri Temianka; Rose Bampton; Robert Vetleses, pianist; Justine Van Oort, soprano; Grant

# Missouri



Harry Farberman, conductor, Great Music Programs



Leigh Gardine, director of the Washington University Chamber Music Series

B. Heyne. President: Louis Dorn. Concert, Feb. 6; out-of-state tour, Jan. 27 through Feb. 2.

**St. Louis String Quartet.** 4750 Westminster Place. Leader: Harry Farberman. Concert, Washington University; others pending.

**Great Music Programs.** St. Louis Post-Dispatch. Auspices: Laclede Gas Company. Conductor: Harry Farberman. Orchestra programs by members of St. Louis Symphony, with guest soloists, each Sunday evening over KSD-TV.

**Mozart Sonata Series.** 812 N. Union Ave. St. Louis Artist's Guild, 275. Complete performance of 44 sonatas (first time in St. Louis). Tuesday evenings, Oct. 14 to Nov. 25. Lyndon Croxton, pianist, and Jerome D. Rosen, violinist.

**St. Louis Choral Society.** 7049 Maryland Ave. Director: Walter H. Kappesser. Executive secretary: Dorothy Meredith. Handel's *Messiah*, Dec. 30; Mendelssohn's *Elijah*, in the spring.

**Concert Direction Alma Cueny.** 4402 McPherson Ave. Manager: Alma Cueny. Aeolian Co., 1004 Olive St. Box-office facilities.

**Ancient String Instruments Ensemble.** 6043a Pershing Ave. Conductor and manager: Jerome D. Rosen.

**Washington University Singers.** c/o Department of Music, Washington University. Director: Leigh Gardine. Local and tour concerts.

Johannesen; Honolulu Oratorio Society.

**Honolulu Pops Orchestra.** P. O. Box 3851. Auspices: Board of Public Parks and Recreation. Conductor: Robin McQuesten. Manager: Lloyd T. Krause. Kapiolani Park. Free summer evening concerts.

**Artists Service of Honolulu.** Managers George D. and Dean S. Oakley. McKinley Auditorium, 2,000; Dillingham Hall, 850. Presents mainland artists in Honolulu, Oahu, and other Hawaiian islands.

**Fred Matsuo Productions.** Civic Auditorium; McKinley Auditorium, 2,000. Mainland artists.

**Other organizations:** University of Hawaii Music Department; Honolulu Oratorio Society, John Edmund Murphy, director; Royal Hawaiian Band, Domenico Moro, conductor; Honolulu Gleemen; Women's Committee of the Honolulu Symphony Society; Civic Light Opera Association of Honolulu.

## Mannes School Adds To Board of Trustees

Recently elected to the Board of Trustees of the Mannes Music School were Franklin J. Keller, principal of the High School of Performing Arts, and Courtlandt D. Barnes, Jr., of H. N. Whitney, Goadby & Co.



# Norfolk

By GRACE S. FEREBEE

The Norfolk Symphony presented its first children's concert in several years on Nov. 9, featuring a soloist chosen by contest on television from fourteen local students. Another concert is planned for spring. The Norfolk Symphony Quartet is also expanding its two-year-old program of recitals for students in the city schools by making a number of appearances in nearby cities and towns. The quartet's three public concerts at the museum this season are sponsored, each by a different local organization.

The Feldman Chamber Music Society has organized a junior chamber-music group of about ten children between the ages of twelve and sixteen. They will make some television appearances and are preparing a spring concert.

The first opera workshop in the state was started last year by Charles E. Vogan under the auspices of the Norfolk division of William and Mary College.

**Norfolk Symphony.** Auspices: Norfolk Symphony and Choral Association. Conductor: Edgar Schenkman. President: Herbert J. Gerst. Manager: Franklyn Rountrey. Center Theatre, 1,834; Arena, 3,500. Four concerts, with soloists; two concerts, with Civic Chorus; two children's concerts.

**Civic Chorus.** Two appearances with Norfolk Symphony: Samson and Delilah, in December; Brahms's Requiem and Handel's Dettingen Te Deum, in April.

**Community Concert Association.** President: Littleton W. Parks. Center Theatre, 1,834. Helen Traubel, Oct. 22; Clifford Curzon, Feb. 5; Richard Tucker, March 4; Little Orchestra Society, March 17.

**William and Mary Concert Series.** President: Alice Moore Armstrong. Manager: Cornelia Graln Hancock. Center Theatre, 1,834. First Operatic Symphonette, Oct. 6; Ruggiero Ricci, Nov. 22; Jerome Hines, Jan. 28; Koester and Stahl, Feb. 19; Luboshutz and Nemenoff, March 30.

**Feldman Chamber Music Society.** Director: I. E. Feldman. President: Mrs. Robert D. Ruffin. Little Theatre, 220. Four pairs of concerts.

**Norfolk Society of Arts Series.** Chairman: Mrs. S. H. Ferebee. Norfolk Museum of Arts and Sciences, 300. New Art Wind Quintet, David Bar-Illan, Vincent and Dorothea Persichetti, Hattie Brown Payne, Frances Hardy and Charles Oliver.

**Opera Workshop.** Auspices: Norfolk division of William and Mary College. Director: Charles E. Vogan. William and Mary Auditorium, 1,500. Three evenings of one-act operas.

**Musical Arts Society.** Hampton Institute, Hampton. Chairman: Don A. Davis. Ogden Hall. Danish National Radio Orchestra, Oct. 20; Vronsky and Babin, Nov. 19; Koester and Stahl, Feb. 21; Marion Anderson, March 16; William Warfield, April 20.

**Portsmouth Community Concert Association.** President: A. J. Lancaster. Woodrow Wilson High School, 1,000. Eileen Farrell, Oct. 15; Carolers, Dec. 9; Morley and Gearhart, Feb. 11.

# Roanoke

By CORINNE HURT

The Roanoke Symphony, a community symphony project, was organized



Edgar Schenkman, conductor of the Norfolk Symphony



William Haaker, conductor of the Virginia Symphony, Richmond



Michael Moody, manager, Richmond Civic Musical Association

ized in December under the direction of Gibson Morrissey, conductor.

**Thursday Morning Music Club Concert Series.** Chairman: Mrs. George S. Hurt, 1502 Hampton Ave. First Operatic Sinfonette, Oct. 7; Jane Stuart Smith, soprano, Oct. 16; Gina Bachauer, Dec. 1; Festival of Song, Jan. 7; Boston Pops Orchestra, Feb. 6.

Monthly morning programs. Claudette Sorel, Oct. 2; Mrs. C. T. Holland, soprano, Nov. 6; Jeryl Powell, organist, and Hartwell Phillips, tenor, Dec. 4; The Marriage of Figaro, by the Virginia Grass Roots Opera Company, Helen Wood, director, Jan. 8; Marcia Larson, soprano, Feb. 5; Louise Pfohl, and string trio, March 5; student program, April 2; founder's day program, May 7.

Student division. Supervisor: Mrs. Dean Dunwoody. Scott-Morrison, pianist, March 10.

**Community Concert Association.** President: Richard Pence. Secretary: Mrs. Joseph Forman. Helen Traubel, Oct. 24; Paganini Quartet, Feb. 3; Solomon, March 23.

**Hollins College Artist Series.** Head of music department: Arthur Talmadge. Mildred L. Hendrix, organist, Nov. 11; John Langstaff, bari-

tone, Nov. 20; Salzburg Marionette Theatre, Feb. 16; Erich Kahn pianist, Feb. 23; Mozart Orchestra, Robert Scholz, conductor, April 15.

**Blacksburg Community Concert Association.** Blacksburg. Auspices: Virginia Polytechnic Institute and Radford State Teachers College. Burruss Hall, Virginia Polytechnic Institute. George London, Nov. 3; Carroll Glenn and Eugene List, Jan. 7; Boston Pops Orchestra, Feb. 5; Ballet Russe de Monte Carlo, March 13; Elena Nikolaidi, April 10.

**Lexington Concert Series.** Lexington. Intimate Opera, Dec. 1; Trapp Family Singers, Dec. 15; National Symphony, Howard Mitchell conducting, March 4.

**American Guild of Organists, Southwest Virginia Chapter.** Dean: Roger B. Arnold. Virgil Fox, (St. John's Episcopal Church) Oct. 28; organ recitals by local artists; choral programs.

**Roanoke Symphony.** St. John's Episcopal Parish House, Jefferson and Elm Sts. Conductor: Gibson Morrissey. Chairman, executive committee: Adolph Rachal. American Legion Auditorium, 2,000. Concert, Feb. 23; subscription series and young people's concerts to be announced.

# Wheeling



Henry Mazer, conductor, Wheeling Symphony



Edwin Steckel, director of the Oglebay Institute

By MONTANA X. MENARD

Oglebay Institute, Edwin Steckel, director, sponsored the first opera workshop in this area. Under the leadership of Boris Goldovsky, the workshop held a three-week season during July and August, culminating its activities with two performances of scenes from the various operas studied by the group. The summer series at Oglebay Park was also augmented by two opera performances by the New England Opera Company, Mr. Goldovsky, director.

Malvin Artley, head of the music department at Bethany College, has been appointed conductor of the Wheeling Symphony Training Orchestra, replacing Sigurd Jorgensen. West Liberty State College has expanded its concert series to include six recitals by guest artists.

**Wheeling Symphony,** 2227 Chapline

# West Virginia

St. Auspices: Wheeling Symphony Society, Inc. Conductor: Henry Mazer. President and manager: Chester R. Hubbard. Virginia Theatre, 1,500. Five pairs of subscription concerts; four summer Pop concerts. Subscription series soloists: Benny Goodman, Nov. 19 and 20; Rudolf Serkin, Feb. 12 and 13; Zino Francescatti, April 15 and 16.

**Wheeling Symphony Training Orchestra.** 2227 Chapline St. Auspices: Woman's Auxiliary of Wheeling Symphony. Conductor: Malvin Artley. President: Chester R. Hubbard. Manager: Mrs. D. A. MacGregor. Clay Junior High School Auditorium, 700. Two concerts.

**Wheeling Youth Symphony,** 25 Bae Mar Pl. Auspices: Friends and parents of young musicians of Ohio Valley. Conductor: Stephano Renato Ceo. President: Stephano R. Ceo. Manager: Clara Ceo. Pinerroom, Oglebay Park, 650. One summer concert. Soloist: Joseph Kecskemethy, violinist, June 29.

**Frazier Memorial Civic Music Association,** 520 Laconia Bldg., 12th and Market Sts. President: Garrett H. Evans. State Theatre, 1,100. First Operatic Symphonette, Oct. 23; Nicola Moscona, Nov. 25; Reginald Kell Players, Jan. 12; Claramae Turner, Feb. 17; Gyorgy Sando, March 19.

**Fine Arts Guild of Wheeling.** P. O. Box 49. Auspices: Catholic Diocese of Wheeling. President: Howard Corcoran. Manager: Clara Ceo. Virginia Theatre, 1,500. Salzburg Marionette Theatre, Dec. 3; American Piano Trio, April 21.

**Oglebay Institute,** Oglebay Park. President: Henry S. Schrader. Exec-

# Virginia

## Richmond

By ELISE W. MOODY

**Civic Music Association.** Manager: Michaux Moody, John Marshall Hotel. Mosque Auditorium, 4,628. Charles L. Wagner Opera Company, presenting Carmen, Oct. 2; Philadelphia Orchestra, Oct. 27; George London, Nov. 5; Ferruccio Tagliavini, Dec. 3; Vladimir Horowitz, Jan. 17; First Piano Quartet, Jan. 30; Boston Pops Orchestra, Feb. 11; Philadelphia Orchestra, March 16; performance by the Metropolitan Opera Company, April 29.

**Musicians Club of Richmond.** President: Mrs. Kent Darling, Westmoreland Place. Jefferson Hotel Auditorium, 1,000. Eugene Conley, Nov. 10; Erna Berger, Jan. 20; Jacques Abram, Feb. 23; Joseph Fuchs, March 10; twelve member programs.

**Virginia Symphony.** Conductor: William Haaker, 304 W. Franklin St. Spring season, March 23 through May 26; 75 concerts in Virginia and neighboring states.

**Richmond Choral Society.** Director: Alton Howell, 3414 Monument Ave. Mosque Auditorium, 4,628. Benjamin Britten's St. Nicholas, with Sonia Stolin, soprano, and Willard Pierce, tenor, Dec. 8; Rossini's Stabat Mater, in spring.

**Richmond Opera Group.** Director: Mable Maxton Stradling. President: Jack Adams. WRVA Theatre, 1,300. One production, Nov. 16 through 18.

**John Powell's Lecture-Recitals.** Manager: Vera Palmer. Woman's Club Auditorium. Ten lecture-recitals.

**Ballet Theatre.** Local manager: Stone. Mosque Auditorium, 4,628. One performance, Jan. 6.

utive director: Edwin M. Steckel. Oglebay Park Amphitheatre, 3,000. Eleanor Steber, July 1; Charles Weidman Dance Group, July 8; Wheeling Little Theatre, July 15; Anna Russell, July 22; Morley and Gearhart, July 29; John Jay, Aug. 5; James Melton, Aug. 12; New England Opera Company, Aug. 21, 22, 25, and 26. Extra events: Two performances by opera workshop, Aug. 28 and 29.

**Matinee Music,** 2227 Chapline St. Auspices: Woman's Auxiliary of Wheeling Symphony. Conductor: Henry Mazer. President: Mrs. John Orr, Jr. Colonnade Room, McLure Hotel, 450. Symphony previews by Henry Mazer; ensemble concerts.

**Thursday Music Club,** 121 N. Eighth St., Martins Ferry, Ohio. President: Mrs. Chester M. Gayley. YWCA Auditorium, 200. Lucille Nangle, soprano, and Martha Noyes, cellist, Oct. 2; Margery Burger, pianist, Nov. 6; Club Chorus, Dec. 4; Mildred Gardner, pianist, Jan. 8; Paul Snyder, baritone, and Janet Braman, violinist, Feb. 5; Lily Keleti, pianist, March 5; Fenner Douglass, organist, April 9; student audition winners, May 7.

**Woman's Club,** 2 Ridge Ave. President: Mrs. Louis Nassif. Chairman of fine arts: Miss Helen Galleher. Colonnade Room, McLure Hotel, 450. Helen Jepson, soprano, Oct. 31; Lilia Namoura, dancer, Jan. 30.

**Civic Oratorio Society,** 1425 Chapline St. Director: Anna Hilton Power. Fourth Street Methodist Church, 1,200. Four concerts. Soloists: Maxine Yeater, James Summers, Lulu Clarke, Lulu Margaret, Tom Power, and Paul Bissett.

**American Guild of Organists, Wheeling Chapter,** 15th and Chapline Sts. Dean: John K. Zorian. (Continued on page 293)

# Miami

By DORIS RENO

## University of Miami Symphony.

Auspices: University of Miami. Conductor: John Bitter. Manager: Marie Volpe. Miami Beach Auditorium, 3,500; Dade County Auditorium, 2,500. Nine pairs of subscription concerts; one young people's concert; eight Pop concerts. Subscription series soloists: Rudolf Firkusny, Nov. 2 and 3; Helen Traubel, Nov. 23 and 24; Nathan Milstein, Dec. 14 and 15; Jan Peerce, Jan. 25 and 26; Guiomar Novaes, Feb. 15 and 16; Vronsky and Babin, March 8 and 9; Bidu Sayao, March 29 and 30; Jorge Bolet, April 19 and 20; Isaac Stern and Jean Bedetti, May 10 and 11.

Other university-sponsored events. Dade County Auditorium, 2,500. Dancers of Bali, Jan. 3 and 4; Boston Pops Orchestra, Feb. 20.

**Miami Civic Music Association.** President: Charles Crandon, 60 N.W. 6th St. Roberta Peters, Oct. 13; Gina Bachauer, Nov. 22; Set Svanholm, Dec. 8; American Savoyards, Inc., presenting the Mikado, Jan. 23; Joseph Szigeti, Feb. 9; Indianapolis Symphony, Feb. 19; Luboshutz and Nemenoff, March 23.

**Greater Miami Opera Guild.** Director: Arturo di Filippi, 625 S. W. 29th Rd. Conductors: Antone Copola and Emerson Buckley. President: Mrs. George Pawley. Miami Beach Auditorium, 3,500; Dade County Auditorium, 2,500. Gianni Schicchi and Cavalleria Rusticana, with Regina Resnick, Dorothy McNeil, David Poleri, Salvatore Baccaloni, and George Chapliski; La Traviata, with Eleanor Steber, Charles Kullman, and Robert Weede—two performances of each, dates to be announced.

**Greater Miami Junior Opera Guild.** Director: Arturo di Filippi. Members understudy Metropolitan singers appearing in major productions; short opera productions, in spring.

**University of Miami Chamber Music Series.** Director: John Bitter. Weekly concerts by members of the school of music; four special concerts of contemporary music.

**Philharmonic Orchestra Society of Greater Miami.** Conductor: Oliver Washburn, 7521 S. Red Rd. Presi-



Marie Volpe, manager, University of Miami Symphony



John Bitter, conductor, University of Miami Symphony

dent: Henry Simonette. Dade County Auditorium, 2,500. Monthly concerts, with local soloists.

**Bayfront Park Community Ch. orchestra.** Conductor: Caesar LaMonaca, 740 S. W. 25th Rd. Bayfront Park Bandshell, 5,000. Two free concerts every week.

## St. Petersburg

By WILLIAM D. EPPES

The City Council has passed on an appropriation of \$2,500 to the St. Petersburg Symphony Society for an orchestral dedication concert to be given at the opening of the Williams Park Band and Orchestra Shell. The concert will be free to the public and the date will be announced as construction proceeds on the shell.

**St. Petersburg Symphony, 1900** Lakeview Ave. Auspices: St. Petersburg Symphony Society, Inc. Conductor: Leon Pouloupoulos. President: Mrs. Harold W. Thomson. St. Petersburg Senior High School Auditorium, 1,800. Six subscription concerts.

**Carreno Club, 2500 First Ave. S.** Auspices: Carreno Club, Inc. President: Mrs. H. L. Dickson. Congregational Church Auditorium, 1,800. Robert Shaw Chorale, Nov. 28; Gyorgy Sandor, Jan. 16; Anna Russell, Feb. 9; Mady Gunische, March 6; Carreno Club Chorus, April 10.

**Civic Music Association, Bourne Real Estate, Fourth St. N.** President: James D. Bourne. Secretary: Harry R. Hewitt. First Congregational Church; Senior High School Auditorium, Ferrante and Teicher, Jan. 12; Festival of Song, Jan. 23; Margaret Roberts, Feb. 6; Indianapolis Sym-

phony, Feb. 17; Robert Rounseville, March 27.

**American Guild of Organists, St. Petersburg Chapter, Christian Church, Mirror Lake and Third Ave.** Dean: Mrs. H. B. Henderson. Monthly programs at various churches: Virgil Fox, in January.

**Carreno Piano Quartet, 670 Central Ave.** Manager: Louis Hollingsworth. Local performances; Jacksonville Music Club, Oct. 23.

## Tampa

By PHIL BARNEY

The Tampa Philharmonic has the same conductor and comprises the same musicians for the most part as the Tampa Symphony of the preceding five years, the supporting organization having changed its name and officers.

**Tampa Philharmonic, P. O. Box 2242.** Auspices: Tampa Philharmonic Association, Inc. Conductor: Lyman Wiltse. President: Stephen F. Park. Secretary: Lucille Dworshak. Municipal Auditorium, 2,500. Five subscription concerts; two youth concerts. Subscription series soloists: Louis Roney, Nov. 6; Tampa Philharmonic Chorus, Dec. 4; Ervin Laszlo, Jan. 14; Dalia Moreda and Shirley Pride (winners of young artists competition), March 5; Appleton and Field, April 15.

**Tampa Civic Music Association, P. O. Box 2854.** President: E. D. Lambright. Secretary: Mrs. Robert H. Harris. Municipal Auditorium, 2,500. Charles L. Wagner Opera Company, presenting Carmen, Oct. 27; Gina Bachauer, Nov. 20; Zino Francescatti, Jan. 21; Festival of Song, Jan. 24; Indianapolis Symphony, Feb. 18; Bidu Sayao, March 24.

**Tampa Theatrical Society, Inc. (Sociedad Teatral de Tampa), P. O. Box 1045.** President: José A. Gonzalez. Secretary: J. M. Ballota. Centro Asturiano Theatre, 1,100. Jorge Bolet, Nov. 11; Longines Symphonette, Feb. 22; Victoria de los Angeles, March 3; Cesare Siepi, in April.

## Orlando

By DAVID SIMMONDS

**Florida Symphony, P. O. Box 782.** Conductor: Yves Chardon. Manager: David Simmonds. Orlando Municipal Auditorium. Six regular concerts; youth concerts; Pop concerts; five concerts in Daytona Beach; two concerts in Ocala; single concerts in other Florida cities. Soloists in Orlando and Daytona Beach: Maurice Wilk and Henriette deConstant, Jan. 22 and 23; William Masselos, Feb. 5 and 6; Monique de la Bruchollerie, March 5 and 6; Bidu Sayao, March 19 and 20.

## Daytona Beach

By DeDe DeARMAS

**Daytona Beach Symphony Society.** President: Charles Prettyman. Manager: Henry De Verner. Secretary: Mrs. E. B. Oliver. Peabody Auditorium, 2,560. Five concerts by the Florida Symphony. Soloists: Monique de la Bruchollerie, Feb. 5; Ruth Posselt and Henriette de Constant, March 6; Bidu Sayao, March 20.

## Florida



James D. Dale, president, Daytona Beach Civic Music Association



Henry De Verner, manager, Peabody Auditorium

**Peabody Auditorium Presentations.** Manager: Henry De Verner. Auditorium, 2,560. Charles L. Wagner Opera Company, in Carmen, Oct. 25; American Savoyards, in The Mikado, Jan. 24; Boston Pops Orchestra, Feb. 18; Elena Nikolaidi, March 10; Marion Anderson, March 19.

**Civic Music Association.** President: James D. Dale. Secretary: Mrs. Kyle Slaughter. Peabody Auditorium, 2,560. Tossy Spivakovsky, Nov. 24; National Operatic Sextet, Dec. 1; Festival of Song, Jan. 17; Gina Bachauer, Feb. 4; Iva Kitchell, Feb. 16; Indianapolis Symphony, Feb. 24; Claramae Turner, March 16.

## Music Schools Active in Opera

Among the many recent university productions of contemporary operas were the first stage performances in this country of Boris Blacher's Romeo and Juliet, at the University of Illinois on Jan. 14 to 17. Included in the same program was Andre Singer's Alcottiana, a work that takes its text directly from conversations recorded in the journals of Bronson Alcott, father of Louisa May Alcott.

The opera workshop of the Northwestern University School of Music presented Benjamin Britten's Albert Herring on Jan. 30, and will offer a double bill including Lukas Foss's The Jumping Frog of Calaveras County and Debussy's The Prodigal Son on March 12. The faculty and students in the department of drama and the school of music at Yale University collaborated to produce Bohuslav Martinu's Comedy of the Bridge as a curtain-raiser to Purcell's Dido and Aeneas during the week of Feb. 15.

The West Coast premiere of Cimarosa's The Secret Marriage was given by the Los Angeles Conservatory of Music and Arts at the Wilshire Ebell Theatre on Feb. 17. A month earlier, on Jan. 15 and 16, the opera workshop of Boston University presented Alessandro Scarlatti's Il Trionfo dell'Onore. Later Italian operatic composers were represented at Adelphi College with three performances of Madame Butterfly, on Feb. 7, 9, and 10, and at the Greenwich House Music School with two performances of La Traviata, on Jan. 31 and Feb. 1. Stravinsky's Les Noces was performed in concert version, with Pergolesi's Stabat Mater, by members of the Cleveland Institute of Music on Jan. 30 and 31.

## Austrian Music Teacher Receives Honorary Title

On the recommendation of the Austrian Minister of Education, President Theodore Koerner has conferred the title of Honorary Professor on Paul Emerich, Austrian music teacher now living in the United States. Mr. Emerich received the diploma at the Austrian Consulate General in New York on Jan. 8. He has attracted attention in this country with his method of music memory training.

## Arturo di Filippi

Artistic Director and General Manager of the Opera Guild of Greater Miami and University of Miami Opera Workshop

will teach at the Accademia Internazionale di Bel Canto in Bordighera, Italy, (Italian Riviera) from June 15 to August 30th.

Students are guaranteed operatic experience after passing Board examinations.

For information relative to this wonderful opportunity, write to the

### OPERA GUILD OF GREATER MIAMI

625 S.W. 29th Road Miami 36, Florida  
or, University of Miami, Florida





# Milwaukee

By FRANK H. NELSON

The Milwaukee Chamber Opera Company was organized last season and, with local talent, presented Von Suppe's *The Lovely Galatea*, Douglas Moore's *The Devil and Daniel Webster*, and John Gay's *The Beggar's Opera*.

The North Central Music Educators Conference will meet here in April.

**Civic Concert Association**, 4220 N. Ardmore Ave. President: Erick Pfleger. Secretary: Mrs. J. Barton McCarthy. City Auditorium, 3,500-6,000. Robert Merrill, Oct. 25; Festival of Song, Nov. 19; Minneapolis Symphony, Dec. 3; Alexander Brailowsky, Jan. 7; First Operatic Symphonette, Jan. 31; Blanche Thebom, March 18.

**Chicago Symphony**, 144 E. Wells St. Auspices: Milwaukee Orchestral Association. President: G. K. Viall. Secretary: Mrs. Harold E. Smith, 2642 E. Shorewood Blvd. Pabst Theatre, 1,620. Ten subscription concerts. Soloists: Frank Glazer, Oct. 13; Gerald and Wilfred Beal, Dec. 1; Pierre Fournier, Dec. 15; Rudolf Firkušny, Dec. 29; Monique de la Bruchollerie, Jan. 26; Mack Harrell, Feb. 9; Isaac Stern, March 23; Solomon, April 6.

**Arion Musical Club**, 729 N. Broadway. President: Lorenz W. Heise. Secretary: Grace Moll. City Auditorium, 4,500. Subscription Series: Jaroff Male Chorus, Oct. 3; Danish National Radio Orchestra, Nov. 10; Artur Rubinstein, Jan. 28; Pia Tassinari and Ferruccio Tagliavini, Feb. 20; Brahms's Requiem and Fauré's Requiem, April 26. Independent Series: Handel's Messiah, Dec. 9; Salzburg Marionette Theatre, Nov. 21 and 22; Arion Junior Chorus, May 9.

**North Shore Community Concerts**, 1701 E. Capitol Dr. President: Ralph von Briesen. Secretary: Mrs. Edward Cantwell, 4470 N. Murray. Shorewood Auditorium, 1,200. Mildred Miller, Oct. 11; Conrad Thibault, Nov. 3; Leonard Rose, Dec. 11; De Paur Infantry Chorus, Feb. 23; Gershwin Festival, May 11.

**Wauwatosa Community Concerts**, Box 218, Wauwatosa 13. President: Mrs. Harding Van Schaack, 2460 Pasadena Blvd., Wauwatosa 10. Secretary: Verna Van Uxem, 518 N. 64th St. Wauwatosa High School Auditorium, 1,400. Dorothy Maynor, Nov. 16; Arthur Grumiaux, Dec. 4; Vronsky and Babin, Jan. 19; Igor Gorin, March 27; Denver Symphony, April 19.

**Civic Music Association, Milwaukee Association of Teachers of Music and Allied Arts, and Milwaukee Art Institute**. Secretary: Wilbert B. Beck, 1630 E. Royall Pl. Art Institute, 250. Free Sunday afternoon concerts. Susan Ornst and Marie Swietlik, pianists, and Keith Cota, baritone, Oct. 12; Frank Glazer, Oct. 19; Milwaukee Woodwind Ensemble, Oct. 26; Robert Palmieri, pianist, Nov. 9; Alexander Tcherpnin, Nov. 23; Joyce Degenhart, soprano, Dec. 7; Jack Strawbridge, baritone, Jan. 11; Margaret Fitzgerald, soprano, Feb. 8; Carol Keup and Allen Benicke, pianist, March 8.

**Music Under the Stars Concerts**. Auspices: Milwaukee County Park Commission, 901 N. 9th St. Manager: Sam Basan. Blatz Temple of Music, Washington Park, 13,000. Six summer concerts, with guest soloists and guest conductors, between July and August.

**American Guild of Organists, Wisconsin Chapter**. Dean: Mathilda Schoessow, 2759 N. 26th St. Various churches. Virgil Fox, Nov. 16; E. Power Biggs, Jan. 18; Claire Coci, March 15.

**Pabst Theatre**, 144 E. Wells St. Manager: Myra Peache. Capacity, 1,620. Charles L. Wagner Company, presenting *Carmen*, Nov. 14; *Slavenska-Franklin Ballet*, Dec. 2; *Florentine Opera Company*, presenting *Faust*, Dec. 5 and 6; *Yale Glee Club*, Dec. 23; *Vladimir Horowitz*, March 11; *Ballt Theatre*, March 27 and 28.

**Davidson Theatre**, 621 N. Third St. Manager: Anthony Thenee. Capacity, 1,496. Musical comedies and drama.

**Milwaukee Arena**, 500 W. Kilbourne Ave. Capacity, 13,000. Festival of Song, Sept. 21.

**Milwaukee Players and Milwaukee Civic Light Opera Company**, 1111 N. Tenth St. Director: Robert Freidel. Lincoln High School Auditorium, 1,500. Musical comedies and drama.

**Milwaukee Chamber Opera Company**, 3323 N. Sixteenth St. Conductor: Milton Weber. Director: John T. Wolmut. Atheneum, 450. The Marriage of Figaro, Oct. 17 through 19; two contemporary operas to be announced.

**Penninsula Music Festival**, Fish Creek. Conductor and director: Thor Johnson. Secretary: Mrs. Carl T. Wilson, 4206 N. Maryland Ave., Milwaukee. Eight concerts, July 28 to Aug. 8.

**Miscellaneous events**: Maria Kurenko soprano, Nov. 9, 11, 13, and 16. Pro Arte Quartette, Nov. 12, Dec. 17, Jan. 14, March 4, and April 8. Civic Orchestra, Milton Rusch, conductor; two concerts, Nov. 25 and April 28. Civic Symphonic Band, Joseph Skornicka, conductor; two concerts, Dec. 11 and May 14. Milwaukee Catholic Symphony, Edward Zielinski, conductor; three concerts, Nov. 23, March 1, and May 3. Lutheran A Cappella Choir, Dec. 7. Lutheran Symphonic Band, Richard Koebner, conductor; two concerts, Dec. 10 and April 29. Romany Singers, Gloria Rodriguez, director; one concert, Dec. 10. Shorewood Opera Chorus, presenting *The Bohemian Girl*, in February. Milwaukee A Cappella Choristers, April 29.

# Madison

By WILLIAM L. DOUDNA

**Madison Civic Symphony and Chorus**, 211 N. Carroll St. Auspices: Madison Civic Music Association and Madison Vocational and Adult School. Conductor: Walter Heermann. President: Mrs. Homer Carter. Masonic Auditorium, 1,310. Three regular orchestra concerts; one youth concert; two combined concerts. Orchestral concert soloists: Madeline Foley, Nov. 2; Vera Weikel-Adams, Feb. 11. Youth concert assisting artists: Kathryn Hubbard dancers, Nov. 30. Combined concerts: Handel's Messiah, Dec. 21; Britten cantatas, with Marvel Gasser, violinist, March 11.

**Wisconsin Union Concert Series**, 770 Langdon St. Auspices: Wisconsin Union Concert Committee (students). Wisconsin Union Theatre, 1,285. Five subscription concerts; five extra concerts. Subscription series: Blanche Thebom, Nov. 4 and 5; Jan Pearce, Dec. 2 and 3; Michael Rabin, Jan. 10 and 11; Alexander Brailowsky, Feb. 24 and 25; Boston Pops Orchestra, March 20 and 21. Extra concerts: Vashi and Veena, Nov. 1; Salzburg Marionettes, Nov. 23; Minneapolis Symphony, Feb. 15.

**University of Wisconsin School of Music**. Chairman: Samuel Burns. Music Hall, 800. Pro Arte Quartet, with assisting artists, series beginning Nov. 9; Ernst Friedlander, cellist, and Marie Friedlander, pianist; Gunnar Johansen, pianist; Albert Rahier, violinist, and Leo Steffens, pianist; university symphony; university choral groups (four); university bands (two); Sigma Alpha Iota; Phi Mu



Lorenz W. Heise, president of the Arion Musical Club, Milwaukee

Myra Peache, manager of the Pabst Theatre, Milwaukee

Alpha; student recitals.

**Jewish Community Concerts**. Chairman: Arvin B. Weinstein. Beth El Temple, 700; Beth Israel Center, 600. Marguerite Kozenn and Julius Chajes, Oct. 29; Naomi Aleh-Leaf, Dec. 10; Anita Jordan, Feb. 20.

**Sunday Music Hours**. Auspices: Wisconsin Union Music Committee (students) and the Wisconsin University School of Music. Wisconsin Union Theatre, 1,285. Leo Steffens, Nov. 2; university symphony, March 15; university chorus, March 22; other events to be announced.

**Other events**: Concerts by Madison Philharmonic Chorus; Sigma Alpha Iota Alumnae; Maennerchor; Mozart Club; Grieg Male Chorus; Madison Musicians Association Band; Rigoletto, by a touring company at the Capitol Theatre, Nov. 12.

# Waukesha

By GENE BERNHARDT

**Waukesha Symphony**, Carroll College. Auspices: Waukesha Symphony Association. Conductor: Milton F. Weber. President: Bruno Werra. Secretary: Ernst Wallau. High School Auditorium, 800. Six concerts. Soloists: Frank Glazer, Oct. 21; Guy C. Johnson, pianist, Nov. 25; Florine Reuter, violinist, Feb. 3; Dolores DeCono, pianist, March 31; Waukesha High School Chorus, May 12.

**Waukesha String Quartet**, Carroll College. Personnel: Florine Reuter and Marquerite Reuter-Dintl, violinists; Milton Weber, violist; Josef Schroetter, cellist. Carroll College Auditorium, 700. Two concerts. Guest artists: Shirley Sax-Wassermann, pianist, Lewis Whitehart, baritone, and Willard Geltmann, bass violin, Nov. 9; Shirley Sax-Wassermann and Charles Fricano, clarinetist, April 19.

**Waukesha Musicale**, 741 E. Broadway. Affiliated with National Association of Music Clubs. President: Mrs. Lee R. Payne. Secretary: Isabel Heideman. Women's Club, 100. Earl Thiel, baritone, Nov. 18.

# La Crosse

By NORRIS PYN

**LaCrosse Symphony**. Conductor: Leigh Elder. President: Jake Hoescher. Secretary: Evelyn Masrud. Vocational Auditorium, 1,200. Three pairs of subscription concerts; one children's concert. Soloists: Joseph Szigeti, Nov. 10; James Melton, Jan. 26; Roberta Peters, March 30.

**Community Concert Association**, P.O. Box 630. President: Albert Funk, Jr. Secretary: Harmer Root. Vocational Auditorium, 1,200. Robert Shaw Chorale, Oct. 28; Minneapolis Symphony (one afternoon children's concert; one evening concert), Dec. 2; Jean Casadesus, March 6; Ed-

# Wisconsin

mund Kurtz, March 5.

**LaCrosse Civic Choir**. Director: Bernard McChes. Vocational Auditorium, 1,200. Guest soloists and programs to be announced.

**LaCrosse Civic Band**. Conductor: Frank Italiano. President: Roy Townsend. Secretary: Janice Boyd. One circus concert; other regularly scheduled events. Programs and soloists to be announced.

**LaCrosse Concert Band**. Auspices: American Federation of Musicians. Conductor: D. R. Wartinbee. President: Irving Peshak. Summer park concerts; area summer tour, soloists to be announced.

**LaCrosse State College Artists Series**. Chairman: O. White. State College Auditorium, 800. Visiting artists to be announced.

**Viterbo College Concerts**. Programs to be announced.

# Washington

# Jacoma

By LEROY OSTRANSKY

**Tacoma Civic Orchestra**. Auspices: Tacoma Civic Orchestra Association. Conductor: Raymond Vaught. President: Mrs. Kirby Smith. First Baptist Church Auditorium, 1,200. Two subscription concerts, in January and February.

**Community Concert Series**. Auspices: Ladies Music Club, 1512 N. Fife St. President: Helen Congdon. Temple Theatre, 1,600. Dorothy Warkenskjold, Nov. 5; Alfred and Herbert Teltschik, Jan. 20; Gershwin Festival, March 31; Federico Rey and Pilar Gomez, April 14.

**Seattle Symphony**. Auspices: Tacoma Philharmonic, Inc. President: Jonathan Ward. Temple Theatre, 1,600. Guest conductors: Arthur Fiedler, Nov. 24; Leopold Stokowski, March 11; Alexander Hilsberg, April 11; Two performances of *The Marriage of Figaro*, by Northwest Opera Association, Eugene Linden, director.

**College of Puget Sound**. School of Music. Director: Bruce Rodgers. College Symphony, Raymond Vaught, conductor; four concerts. Faculty Trio, two concerts. Workshop Band, Leroy Ostransky, conductor; three concerts. Adelpian Concert Choir, Bruce Rodgers, director; two concerts and tour. Six faculty recitals.

**Pacific Lutheran College**. Music Department. Director: Karl Weiss. College Symphony, one concert; symphonic band, two concerts; Choir of the West, Frederick Newnham, director; two concerts and tour.

**Friends of Music**. Auspices: Women's College League. Chairman: Mrs. B. E. Buckmaster. Jones Hall, 750. Three chamber-music concerts to be announced.

**Choruses**. Orpheus Club Male Chorus, Ivan Rasmussen, director; Ladies Music Club Chorus, I. Rasmussen, director; Normanna Male Chorus, Frederick Newnham, director; Crestview Choral Society.

# Cherniavsky Tours South African Cities

VENICE, FRANCE.—Mischel Cherniavsky left on Jan. 29 for his ninth tour of South Africa where he is scheduled to give 22 concerts. On returning in May, Mr. Cherniavsky will sit for his portrait by Marc Chagall, his friend and neighbor here. He plans to revisit the United States next year.

# Wheeling

(Continued from page 290)

Monthly programs by members in churches throughout the Ohio Valley; Fritz Heitmann, Oct. 8.

**West Liberty State College**, West Liberty. President: Paul N. Elbin. Head of music department: Wallis D. Braman. College Hall, 500. Lily Keleti, pianist, Oct. 2; Fritz Heitmann, organist, Oct. 8; John K. Zorin, organist, Dec. 9; Schutz's The Christmas Story, Dec. 14 and 17; Fenner Douglass, organist, April 9; Eleanore Bidka, organist, May 19.

# Charleston

By BAYARD F. ENNIS

The newly organized Charleston Civic Chorus will give two programs this season under the directorship of Harold W. Ewing, head of the music department of Morris Harvey College. The Charleston Symphony will sponsor the initial appearance in this country of Herman Frey, baritone, of Berlin, recent winner of the Meistersinger Contest for young singers conducted by the Armed Forces Assistance Youth Activities.

**Charleston Symphony**, 1104 Quarrier St. Conductor: Antonio Modarelli. President: John T. Gelder, Jr. Manager: Joseph S. Felix, Jr. Morris Harvey College Auditorium, 1,000. Six subscription concerts; one children's concert. Subscription series soloists: Herman Frey, Nov. 23; Paul Nellen, Jan. 25; Jane Snyder, Feb. 22; Natalie Ryshna, March 29.

**Community Music Association**, P. O. Box 1228. President: Mrs. T. A. Kay. Secretary: Simon H. Galperin. Municipal Auditorium, 3,500. Charles L. Wagner Opera Company, presenting Carmen, Oct. 14; Cleveland Symphony, Nov. 14; Igor Gorin, Dec. 8; Jorge Bolet, Jan. 19; Frances Yeend and Walter Cassel, March 13.

**Charleston Chamber Music Players**, P. O. Box 575. President: John Hiersoux. Thomas Jefferson Junior High School Auditorium, 750. Szymon Goldberg and Leon Pommer, Nov. 15; John and José Hiersoux, in December; Juilliard Quartet in January; Paganini Quartet, Feb. 13; Adolph Frezin, in March.

**Charleston Civic Chorus**, 309 19th St., S. E. Director: Harold W. Ewing. President: George W. Wood. Morris Harvey College Auditorium, 1,000. Two concerts. Handel's Messiah, in December; concert in March.

**Charleston Light Opera Guild**, P. O. Box 844. Musical director: Lila Belle Brooks. President: Hugh Davis. Charleston High School Auditorium, 1,900. Herbert's Naughty Marietta, in November; production to be announced, in the spring.

# Tennessee

# Oak Ridge

By JACINTA K. HOWARD

**Oak Ridge Symphony**, 102 Plymouth Circle. Auspices: Oak Ridge Civic Music Association. Conductor: Waldo E. Cohn. Secretary: Charlotte Wayne. Municipal Auditorium, 1,500. Three subscription concerts.

**Recitals**: Reginald Kell Players, Oct. 23; Juilliard Quartet, Nov. 11; Agi Jambor, Dec. 4; Corelli Society

# West Virginia



Antonio Modarelli, conductor of the Charleston Symphony



Waldo E. Cohn, conductor, Oak Ridge Symphony

of Rome, Feb. 12; Gerard Souzay, March 2.

**Oak Ridge Community Chorus**, 148 Outer Dr. Director: G. Clark Rhodes. President: Warren Keller. Civic Auditorium, 1,500. Three concerts.

**Coffee Concerts**, Ridge Hall, 150. Monthly chamber-music recitals by local musicians.



Hermann Herz, conductor, Duluth Symphony



A. H. Miller, manager, Duluth Symphony

# Minnesota

# Duluth

By A. H. MILLER

**Duluth Symphony**, 704 Alworth Bldg. Auspices: Duluth Symphony Association. Conductor: Herman Herz. President: Mrs. Wildey H. Mitchell. Manager: A. H. Miller. National Guard Armory, 3,000. Seven subscription concerts; two Pop concerts; one children's concert; one Community Chest concert. Subscription series soloists: Mischa Elman, Oct. 17; Leona Scheunemann, Edith Evans, David Garen, and Arthur Newman, in concert version of Cavalleria Rusticana, Nov. 21; Aldo Ciccolini, Jan. 16; Graciela Rivera, March 27; Gold and Fildale, April 24.

**Matinee Musicale**. Membership club. President: Mrs. Kenneth Duncan. Pilgrim Congregational Church, 1,000. Margaret Barthel, Sept. 30; Apollo Boys Choir, Nov. 16; Byron Janis, Feb. 24; Paganini Quartet, March 17. Weekly programs by members in the YWCA, Hotel Duluth, and private homes.

**Duluth Women's Institute**, 424 W. 1st St. Auspices: Duluth Herald and News Tribune. Chairman: Mrs. E. J. Kenny. National Guard Armory, 3,000. Leslie Bell Singers, Oct. 2; Hazel Scott, Jan. 22; Gershwin Festival, May 4.

**Winter Theatre**, Freimuth's Store. Manager: Jay Lurye. National Guard Armory, 3,000. Vienna Choir Boys, Jan. 23; Artur Rubinstein, Jan. 31; Winnipeg Ballet, in March; Festival of Song, in April.

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Marvin McDonald, manager, All Star Concert Series

## Atlanta

By HELEN KNOX SPAIN

The Atlanta Music Club started the season under a new regime of officers and executive board. The club is extending its season from four to five concerts and is continuing its educational activities.

**Atlanta Symphony.** 233 Peachtree St., N.E. Auspices: Atlanta Symphony Guild. Conductor: Henry Sopkin. President: Charles H. Jagels. Municipal Auditorium, 4,853. Eleven subscription concert; twelve youth concerts. Subscription series soloists: Robert Merrill, Oct. 21; Rudolf Firkušny, Oct. 28; Tossy Spivakovsky, Nov. 18; Beverly Wolff, Nov. 25; Nancy Carr, Beatrice Krebs, David Lloyd, Michael Rhodes, and the Choral Guild of Atlanta, in Mendelssohn's *Elijah*, Dec. 9; Robert Harrison, Dec. 16; Eugene Istomin, Jan. 22; Lilian Kallir, Jan. 31; Dorothy Kirsten, March 3. Guest conductor: Dimitri Mitropoulos, March 10.

**All Star Concert Series,** 235 Peachtree St., N.E. Auspices: Atlanta Music Club. President: Mrs. Lewis M. Dugger. Manager: Marvin McDonald. Municipal Auditorium, 4,853. Yehudi Menuhin, Oct. 13; Danish National Radio Orchestra, Oct. 23; Robert Shaw Chorale, Dec. 4; Rise Stevens, Jan. 8; Bidu Sayao and Jan Peerce, Feb. 2; Philadelphia Symphony, Feb. 19; Arthur Rubinstein, April 1; Boston Symphony, April 27.

**Atlanta Music Club Membership Series,** 30 Brookhaven Dr., N.E. President: Mrs. Lewis M. Dugger. Atlanta Woman's Club Auditorium, 630. Anna Russell, Nov. 4; Blanche Thebom, Nov. 21; Reginald Kell Players, Jan. 20; Gina Bachauer, Feb. 6; Koester and Stahl, March 14.

**Atlanta Music Festival Association and Junior League of Atlanta.** Presidents: Jackson P. Dick, Sr., and Mrs. Julian S. Carr. Fox Theatre, 4,663. Sponsors of Metropolitan Opera Company appearances in Atlanta. Productions and dates to be announced.

**Atlanta Opera Company, Inc.** Producer-director: Richard Valente. President: Peter J. Stelling. Tower Theatre, 1,800. Tosca, Oct. 9, 10, and 11; Manon, Dec. 11, 12, and 13; Rigoletto, Jan. 15, 16, and 17; Don Giovanni, March 19, 20, and 21; Madama Butterfly, April 16, 17, and 18.

**American Guild of Organists, Georgia Chapter.** Dean: Mrs. Bayne C. Smith, 1071 Oxford Rd., N.E. Presser Hall, 1,000. Virgil Fox, March 17; spring hymn festival.

**Emory University Chamber Music Series.** Auspices: Mrs. Howard C. Candler. Manager: John Griffin. Alumni Memorial Building Auditorium, 300. Jerome Hines, Oct. 6; Jennie Tourel, Nov. 17; Solomon, Jan. 12; Societa Corelli, Feb. 13; Salzburg Mariquette Theatre, Feb. 25.

**Decatur Junior Service League.** President: Mrs. R. P. Shinall, 927 Artwood Rd., N.E. Presser Hall,



Henry Sopkin, conductor, Atlanta Symphony



Mrs. Lewis M. Dugger, president, Atlantic Music Club Series

1,000. Eugene Conley, Oct. 29; Morley and Gearhart, Jan. 22.

**Atlanta Division of the University of Georgia.** Director, department of music: Tom Brumby. Concert Hall, 300; Gymnasium - Auditorium, 1,000. Bach festival and chamber-music festival, dates to be announced.

**Choral Guild of Atlanta.** Director: Haskell L. Boyter. President: Presley H. Wetherell. Appearance with Atlanta Symphony, Dec. 9; spring concert, date to be announced.

**Emory University Glee Club.** Director: Malcolm H. Dewey. President: Asa Candler III. Glenn Memorial Auditorium, 1,300. Christmas carol concerts, Dec. 12 and 14; spring concert.

## Macon

By ALBERT J. KIRKPATRICK

New this season is the Southern Opera Association, designed to give Southern artists of professional ability an opportunity to appear in standard repertory. Fifteen cities have been invited to contribute members to the company, which intends to operate

## Albuquerque

By ISABEL GREAR

The Albuquerque Civic Symphony has acquired its first business manager, Edward P. Ancona. In addition to the five regular concerts and the Christmas concert, the orchestra's extra appearances include a concert for the New Mexico Teachers Association Convention, one in Santa Fe, and a series of four concerts for Albuquerque school children.

**Albuquerque Civic Symphony.** P. O. Box 605. Conductor: Hans Lange. President: Stuart W. Adler. Business manager: Edward P. Ancona. Carlisle Gymnasium. Six subscription concerts; four children's concerts; two extra concerts. Subscription series soloists: Marion John Philippus, Oct. 8; Guiomar Novaes, Nov. 18; Herva Nelli, Feb. 24; Leonard Rose, March 28; Young Artists Competition winner, May 8.

**Community Concert Association.** President: Clyde Cleveland, 3412 East Central Ave. Carlisle Gymnasium. Paganini Quartet, Nov. 13; Longines Symphonette, Nov. 28; Vladimir Horowitz, Dec. 15; Nan Merriman, Jan. 21; Cesare Siepi, Feb. 2; Szymon Goldberg, April 13.

**University Program Series.** Director: Sherman Smith, University of New Mexico. University Chorus and Orchestra, Dec. 5; Amadeus Quartet, Feb. 27; William Olvis, March 18.

**La Quinta Series.** Presented by Albert Simms. Director: Georges Miquelle. Albuquerque Little Thea-

on a professional basis.

**Macon Symphony.** Conductor: William Skelton. Pierce Chapel, Wesleyan Conservatory, 900; Willingham Chapel, Mercer University, 1,500. Three concerts. Soloist: Howard Ingley.

**Community Concert Association.** President: Mrs. Stanley Elkan. Pierce Chapel, 900. George London, Nov. 7; Claudio Arrau, Dec. 12; Boston Pops Orchestra, Feb. 14; Apollo Boys Choir, March 31.

**Mercer University.** Ash St. Director of music: Arthur Rich. Artist Series. Willingham Chapel, 1,500. The Revelers, Jan. 26; Virgil Fox, March 26. Handel's *Messiah*, conducted by Mr. Rich, with Suzanne Derian, Eleanor Knapp, Paul Knowles and Glenn Darwin, Dec. 2; Mendelssohn's *Elijah*, Feb. 22. State Baptist Choral Festival, Feb. 13 and 14. Georgia High Schools Principals' Association Music Meet, April 24 and 25.

**Wesleyan Conservatory.** 483 College St. Dean: H. F. Vallance. Duke University Glee Club, Feb. 23; GMEA District Music Festival, Feb. 27 and 28. Wesleyan Glee Club, Vladimir Zorin, director; faculty and student recitals.

**Macon Morning Music Club.** President: Mrs. Linton F. Baggs, Jr. Pierce Chapel, 900. Atlanta String Quartet, Jan. 28; Linda Lane, April 16.

**Symphonette.** Auspices: Fourteenth Air Force. Conductor: Sidney Weiss. Winter concerts in city schools; summer concerts at Baconsfield Park.

## Savannah

By KATHERINE KENNEDY

**Concert Series,** 221 Barnard St. Managers: Marvin MacDonald and

## New Mexico



Hans Lange, conductor, Albuquerque Civic Symphony

tre. Six chamber-music programs in June.

## Santa Fe

By ALFRED MORANG

**Community Concerts Association.** President: Mrs. Howard Seitz. Risé Stevens, Oct. 25; Paganini Quartet, Nov. 15; Vronsky and Babin, Feb. 16; Leonard Rose, March 25.

**Santa Fe Sinfonietta and Choral Society.** Conductor: Hans Lange. Three concerts, with the assistance of members of the Albuquerque Symphony.

**Santa Fe Band Parents Concert Series.** Co-sponsor: Museum of New Mexico Art Gallery. Fauré's *Requiem*, Kurt Frederich conducting, Nov. 23; Mozart's *Così fan tutte*, Uni-

## Georgia

Lawrence Alnutt. Municipal Auditorium, 2,300. Jerome Hines, Oct. 1; Blanche Thebom, Nov. 19; Robert Shaw Chorale, Dec. 12; Ballet Theatre, Jan. 15; Boston Pops Orchestra, Feb. 16; Solomon, March 20.

**Savannah Piano Teachers' Club.** President: Margaret Sorrell. Wesley Hall, 400. Three recitals, artists and dates to be announced; sponsors monthly student recitals; lecture series.

**Savannah Concert Orchestra.** Auspices: American Federation of Musicians, Local 444. President: Ned M. Greene. High School Auditorium, 1,500. Six concerts.

**American Guild of Organists, Savannah Chapter.** Dean: Elizabeth Buckshaw. Margaret Swain, Oct. 20; other recitals to be announced.

**Savannah Concert Guild.** President: Jeanette Jones, Armstrong College. Participation in festival at Besse Tift College, Forsyth, Ga.

versity of New Mexico Opera Workshop production, Jan. 10; Eastern New Mexico University Band, in March; Santa Fe High School Band, Bennett A. Shocklette, conductor, in May. Santa Fe Boy's Choir, sponsored by Museum of New Mexico and Santa Fe schools; two concerts.

## Wyoming

## Cheyenne

By MABEL THOMPSON

**Cheyenne Symphony.** Conductor: Eugene Adams. President: R. B. Stump. Three concerts. Soloists: Joseph Knitzer, violinist, Oct. 29; others to be announced.

**Community Concert Association.** President: Mrs. Robert Hanesworth. Junior High School Auditorium, 1,250. Longines Symphonette, Oct. 5; Charles Kullman and Men of Song, Nov. 3; Rudolf Firkušny, Nov. 17; James Melton, Feb. 11.

**Cheyenne Municipal Band.** Conductor: Thomas Restivo. President: Harry Stringfellow. Ten summer concerts.

**Cheyenne Community Chorus.** Director: Frank Howard. Chairman: Gilbert A. D. Hart. Three concerts.

**American Guild of Organists, Cheyenne Chapter.** Dean Hugh McKinnon. Auditorium, 1,000. Four recitals.

**Cheyenne Music Study Club.** President: Mrs. P. E. Nelson. Sponsors concerts by winners in National Federation of Music Clubs' auditions.

## Opera Futures Stages Bliss Opera

Opera Futures, under the musical direction of Lee J. Shaynen, is presenting the American premiere of Arthur Bliss's opera *The Olympians*, with a libretto by J. B. Priestley, in four performances beginning Feb. 19 at Carl Fischer Concert Hall. The production, devised by John Boyt, will make use of a special two-piano arrangement by Mr. Shaynen that has the personal approval of the composer. The cast will consist of Opera Futures students.

The same company will offer a triple bill including Stravinsky's *Mavra*; Meyer Kupferman's *In a Garden*, with a libretto by Gertrude Stein; and the first American stage performance of Anthony Collins' Catherine Parr on four subsequent evenings.

# Buffalo

By BERN BERGHOLTZ

The sixteenth season of the Buffalo Philharmonic brought Izler Solomon to this city as conductor-in-residence of the orchestra. Mr. Solomon is in charge of the children's programs and the Pop concerts and is conducting some of the subscription concerts, the majority of which have guest conductors.

**Buffalo Philharmonic.** Kleinhans Music Hall, The Circle. Auspices: Buffalo Philharmonic Orchestra Society. Conductor-in-residence: Izler Solomon. President: Charles H. Augspurger. Manager: Ralph Black. Associate manager: Hans Vigeland. Kleinhans Music Hall, 2,939. Ten pairs of Sunday afternoon and Tuesday evening subscription concerts; nineteen Pop concerts (sponsored by business organizations and corporations); fourteen youth concerts (seven for city children, with the co-operation of public, private, and parochial schools; seven for suburban children); nine summer Pop concerts; out-of-town concerts. Subscription series soloists: Benny Goodman, Nov. 15 and 16; Yehudi Menuhin, Nov. 30 and Dec. 2; Eugene Istomin, Dec. 14 and 16; William Kapell, Feb. 1 and 3; Risé Stevens, Feb. 15 and 17; Budapest Quartet, March 1 and 3; Oscar Levant, March 15 and 17. Guest conductors: Milton Katims, Nov. 15 and 16, Nov. 30 and Dec. 2, Dec. 14 and 16; Joseph Rosenstock, Feb. 1 and 3; Josef Krips, Feb. 15 and 17, March 1 and 3. Special subscription series concerts: Mozart's The Marriage of Figaro, with Joseph Rosenstock conducting, Jan. 11 and 12; all-orchestral program, with Leopold Stokowski conducting, Jan. 18 and 20; program and conductor to be announced, March 29 and 31. Extra concert: Verdi's Requiem, with Buffalo Oratorio Chorus, guest soloists, William Steinberg conducting, March 26. Out-of-town concerts: tour of New York State, New England, Montreal, and Quebec, with Eugene Istomin, soloist, Milton Katims conducting, Dec. 3 through 11; Youngstown, Ohio, with Lily Pons, soloist, Andre Kostelanetz conducting, Feb. 5; Sharon, Penna., with Byron Janis, soloist, Izler Solomon conducting, Feb. 7; Syracuse, N. Y., with Dorothy Kirsten, soloist, Andre Kostelanetz conducting, Feb. 11. Pop concerts. Soloists: George Haddad, pianist, Nov. 7; Sebastian Fasanella, pianist, Nov. 21; Panna Genia, soprano, and Louis Podgorski, pianist, (sponsored by the Polish Arts Club of Buffalo) Jan. 9; Domenica Guiliani, soprano, Jan. 30; Byron Janis, Feb. 6; Seymour Lipkin, March 13; Ohio State Symphonic Choir, Louis H. Diercks, director, and the University Dance Group, March 20. Guest conductors: Constantine Johns, Nov. 28; Andre Kostelanetz, Feb. 13.

**Zorah Berry Concert Series.** 32 Court St. Manager: Zorah B. Berry. Kleinhans Music Hall, 2,939. Leonard Warren, Oct. 28; Danish National Radio Orchestra, Nov. 18; Rudolf Serkin, Dec. 9; Isaac Stern, Jan. 13; Erna Berger, Jan. 27; Vladimir Horowitz, Feb. 10; First Piano Quartet, Feb. 24; Mata and Hari, March 10; De Paup Infantry Chorus, March 24; Anna Russell, April 14.

**Buffalo Chamber Music Society.** Buffalo Museum of Science, Humboldt Park. President: Chauncey J. Hamlin. Management: Music Division of Buffalo Museum of Science. Kleinhans Music Hall, Mary Seaton Room, 800. New Music Quartet, Nov. 3; New York Quartet, Feb. 2; Budapest Quartet, March 2; Albeneri Trio, April 6; Kroll Quartet, May 4.

**Chromatic Club.** 71 East Hazel-tine Ave., Kenmore. President: Ruth



Izler Solomon, conductor of the Buffalo Philharmonic



Ralph Black, manager of the Buffalo Philharmonic



Zorah B. Berry, manager, Zorah Berry Series



Alexander Capurso, conductor of the Syracuse Symphony

Joy Detenbeck. Twentieth Century Club Ballroom, 750. Winifred Cecil, Oct. 27; Seymour Lipkin, March 16; Special programs: Carol Service, Central Presbyterian Church, W. William Wagner, director, Dec. 14; music from the French School, Jan. 12; contemporary music, March 23. Seven recitals by members; closed recitals, four by intermediate student members, four by junior student members.

**Buffalo Museum of Science.** Humboldt Park. Assistant curator of music: Ellen Kenny. Semi-monthly programs for children: Peter Crino, trumpet, and Larry Tode, trombone, Nov. 2; Ruth Joy Detenbeck, pianist; and Barbara Cornelli, cellist, Mildred Kingsley, soprano, Janet Darrin, pianist, Nov. 16; Buffalo Symphonette, Dec. 21; George D'Anna, percussion, Jan. 4; Museum Junior Chorus, Nathan Ehrenreich, director, March 15.

**American Guild of Organists, Buffalo Chapter.** 398 McKinley Ave., Kenmore. Dean: Wallace A. Van Lier. Monthly programs of choral music, organ music, and lectures. Douglas Elliott, Oct. 21 (in co-operation with Niagara Frontier Chapter in Lockport); carol service directed by W. William Wagner, Central Presbyterian Church, Dec. 7; George Faxon, Feb. 4; Walter Baker, April 15; sacred chamber-music concert directed by Hans Vigeland, and organ competition winners, May 12.

**Music Forum for Piano Teachers.** 4100 Main St. President: Carol Hoffman Juette. Lectures and recitals: Edward Mattos, Sept. 17; Bela Boszormenyi-Nagy, Oct. 15; Squire Haskin, Nov. 19; Izler Solomon, Jan. 21; Cameron B. Baird, Feb. 18; Stanton Williams, March 18.

**Opera Workshop.** 421 Richmond Ave. Auspices: Council of Social Agencies, Buffalo Division of Recreation. Director: Leonard W. Treash, Eastman School of Music. Manager: Mrs. Frank A. Yeager. Grover Cleveland High School Auditorium, 1,200. Amahl and the Night Visitors, in December; productions of acts and scenes from operas, in May.

**Jewish Center of Buffalo.** 787 Delaware Ave. Music counselor: Nathan Ehrenreich. Weekly music-appreciation lectures with informal guest recitals. Chamber orchestra, weekly sessions, Nathan Ehrenreich, conductor. Jewish Choral Society, weekly sessions, Maurice Poummit, director.

**Buffalo Civic Orchestra.** Buffalo Department of Parks, City Hall. Auspices: James F. Hanlon, Commissioner of Parks. Conductor: John Wolanek. President: John A. Ulin-ski. Eighteen summer outdoor concerts (eight co-sponsored by the Albright Art Gallery). Soloists: 46 resident artists.

**Buffalo Symphonette.** 14 Cheltenham Drive. Conductor: Fred Ressel. Kleinhans Music Hall, Mary Seaton Room, 800. Spring and fall subscription concerts. Fall concert soloists: Max Miller, violinist; Ivan Diachum, bassoonist, Oct. 21. Special concerts: Albright Art Gallery, in December; Museum of Science, in December; other concerts to be announced.

**Community Music School.** 346 Elm-

wood Ave. Director: Dorothy Hebb. Benefit concert: Buffalo Philharmonic Orchestra, with Byron Janis, Kleinhans Music Hall, 2,939, Feb. 6. Spring concert, Kleinhans Music Hall, Mary Seaton Room, 800. Monthly student recitals.

**Albright Art Gallery.** 1285 Elmwood Ave. Auspices: Buffalo Fine Arts Academy. Director: Edgar C. Schenck. Recital series: Rey de la Torre, guitarist, Oct. 26; Catherine Bunn, soprano, Jan. 4; Ralph Hollander, violinist, Jan. 25. Christmas program, Buffalo Symphonette, in December. Recitals by Soulima Stravinsky, pianist, and Andries Roodenburg, violinist, dates to be announced.

**Grosvenor Library.** 383 Franklin St. Auspices: Weed Foundation and Grosvenor Library. Music director: Margaret M. Mott. Weekly chamber music programs, November through May: vocal series including three recitals by John Priebe, tenor, and Eva Rautenberg, pianist; instrumental series including a performance, with commentary, of Schönberg's violin concerto, by Louis Krasner.

**Buffalo Schola Cantorum.** Buffalo Museum of Science, Humboldt Park. Director: Cameron Baird. Appearances with Buffalo Philharmonic; performances with Buffalo Oratorio Chorus.

**Buffalo Oratorio Chorus.** Buffalo Museum of Science, Humboldt Park. Director: Cameron Baird. Appearances with Buffalo Philharmonic. Performances with Buffalo Schola Cantorum in Bach's Magnificat and Haydn's Third Mass, at St. Paul's Cathedral, Nov. 23; Mozart's Requiem, with Buffalo Schola Cantorum, at St. Paul's Cathedral, in January.

**Other choruses:** Guido Male Chorus, Arnold Cornelissen, director; concert in January; other events. Rubenstein Women's Chorus, Reed Jerome, director. Concerts to be announced. Buffalo Choral Club, Squire Haskin, director. Concert in December; other events.

## Syracuse

By HARRIS PINE

**Civic-Morning Musicals, Inc.,** 504 Clark Music Bldg. President: Mrs. Donald Dey. Managing director: Mrs. S. B. Everts. Lincoln Auditorium, 2,000, and War Memorial, 4,000 to 5,000. Evening Series. Charles L. Wagner Opera Company, presenting Carmen, Oct. 6; Vladimir Horowitz, Nov. 6; William Warfield, Jan. 9; Cleveland Orchestra, Feb. 2; Gershwin Festival, Feb. 13; Chicago Symphony, March 3; Robert Shaw Chorale, March 17.

**Famous Artists Series.** Director: Murray Bernthal. Lincoln Auditorium, 2,000. Roberta Peters and Jerome Hines, Oct. 17; Danish National Radio Orchestra, Nov. 21; Gina Bachauer, Dec. 3; Risé Stevens, Feb. 19; Mischa Elman, March 10. Extra concerts: Marian Anderson, Jan. 13; Boston Pops Orchestra, March 28.

**Dave Salmon, Inc.,** 308 Clark Music Bldg. President: David B. Salmon.

## New York



Mrs. S. B. Everts, manager, Civic-Morning Musicals



Murray Bernthal, co-director of the Famous Artists Series

War Memorial Auditorium Hall, 4,000. Jose and Ampara Iturbi, Oct. 13; Paul Whiteman Orchestra, Feb. 7; Andre Kostelanetz Orchestra, with Dorothy Kirsten, in the spring.

**Syracuse Symphony.** Auspices: Syracuse University. Conductor: Alexander Capurso. Chairman: William P. Tolley. New Archbold Gymnasium, 3,000. Events to be announced.

**Little Philharmonic.** Auspices: Syracuse Philharmonic Orchestra, Inc. Conductor: Nicholas Gualillo. President: Mrs. Albert Samar. Museum of Fine Arts Auditorium, 600. Benefit concert with Marilyn Schor, soloist.

**Syracuse Pops Orchestra.** Auspices: Fayetteville High School and the Famous Artists Country Playhouse. Conductor: Murray Bernthal. Peter and the Wolf, with E. R. Vadeboncoeur, narrator, date to be announced.

**Syracuse Friends of Chamber Music.** 524 Onondaga Bank Bldg. Director: Louis Krasner. President: Nigel Lyon Andrews. Krasner Chamber Music Ensemble: Louis Krasner and Adrienne Galimir, violinists; Eugene Becker, violist; and Analee Camp, cellist. Three concerts: Sept. 30; Dec. 10; Dimitri Mitropoulos, guest conductor and pianist, March 14.

**Syracuse University School of Music.** Director: Alexander Capurso. Sunday afternoon and Monday evening concerts by University Symphony, University Chorus, University Wind Ensemble, students, and faculty.

**Finger Lakes Lyric Circus.** Skaneateles, Big Top Lyric Circus, 1,600. Musical director: George Hirst. Stage director: David Davis. Choreographer: Aida Alvarez. Producers: Mr. and Mrs. Walter Davis. Twelve productions.

## Poughkeepsie

**Dutchess County Philharmonic.** Poughkeepsie High School. Three concerts. Soloists: Percy Grainger, Oct. 29; Community Mixed Chorus of Poughkeepsie, Dec. 17; Lyova Rosanoff, March 25.

**Dutchess County Musical Association.** Poughkeepsie High School. Alec Templeton, Nov. 7; Trapp Family Singers, Dec. 8; Martha Lipton, March 10; Louis and Rolf Persinger, May 13.

**Poughkeepsie Civic Music Association.** Beacon High School. Aaron Rosand, Oct. 30; Jean Graham, Dec. 11; Robert Rounseville; Concerto Highlights.

Newburgh Free Academy. Reginald Kell Players, Nov. 20; Sidney Foster, Jan. 6; Rawn Spearman, Feb. 3; Chicago Symphony, Rafael Kubelik, conductor, March 6.

Poughkeepsie High School. First Operatic Symphonette, Oct. 18; Astrid Varnay, Nov. 24; Benno and Sylvia Rabinof, Feb. 9; Boris Goldovsky, April 13.



# Greensboro

By

HERMENE WARLICK EICHHORN

**Greensboro Symphony.** Conductor: George Dickieson. Aycock Auditorium, 2,600. Two concerts, Nov. 23 and Feb. 22.

**Civic Music Association.** Spring Garden and Tate Sts. Vice-president: J. D. Wilkins. Aycock Auditorium, 2,600. Leonard Warren, Sept. 29; Robert Shaw Chorale, Dec. 17; Clifford Curzon, Feb. 27; Indianapolis Symphony, March 3; Isaac Stern, May 7.

**Junior Civic Series.** Chairman: Chrystal Heeren Bachtell. Aycock Auditorium, 2,600. For elementary school children: Greensboro Opera Association, presenting Hansel and Gretel, Jan. 12. For high school children: Robert Shaw Chorale, Dec. 17; Indianapolis Symphony, March 3.

**Marvin McDonald Series.** Spring Garden and Tate Sts. Manager: Marvin McDonald, Atlanta. Aycock Auditorium, 2,600. Boston Pops Orchestra, Feb. 7; other events to be announced.

**Greensboro Chamber Music Society.** Walker Ave. and Tate St. President: George M. Thompson. Woman's College Music Building Auditorium, 250. Moyse Trio, Nov. 11; Loewenguth Quartet, Feb. 13; Amadeus Quartet, March 12.

**Woman's College of the University of North Carolina.** Spring Garden and Tate Sts. Lecture-Entertainment Series. Aycock Auditorium, 2,600. Gilbert and Sullivan excerpts, Oct. 14; Sinda Iberia and company, Nov. 5; Salzburg Marionette Theatre, Feb. 18.

**School of Music.** Music Building Auditorium, 250. Wade R. Brown Series: Elizabeth Cowling and Inga Morgan, Oct. 26; Walter Wollman, Feb. 1; Faculty Trio, Feb. 15; Bonnie Jean Wold, March 1; Phillip Morgan, April 12.

**College Choir.** Director: George M. Thompson. Christmas concerts, Dec. 13 and 14; Palm Sunday concert, March 29.

**Chamber Music Players.** Conductor: George Dickieson. Concerts to be announced.

**Special Events.** North Carolina State Music Teachers' Conference, Nov. 28 and 29; Arts Forum, March 19 through 21; State High School Music Contest Festival, April 21 through 24.

**Euterpe Club.** President: Mrs. Hugh A. Watson. Various auditoriums, churches and private homes. Eight programs of instrumental and vocal music by local artists.

**Agricultural and Technical College of North Carolina Series.** Richard B. Harrison Auditorium, 1,300. Christmas concert by college choir and band, Dec. 14; Shaw University Choir, March 15; Marian Anderson, March 18.

**North Carolina Symphony, Greensboro Chapter.** President: Katherine Murray. Aycock Auditorium, 2,600. Four concerts, April 29 and 30.

**Guilford College School of Music.** Dean: Carl C. Baumbach. Meeting Hall, 500. Guilford College A Cappella Choir. Director: Carl C. Baumbach. Concerts in churches in the Greensboro area; spring tour. Faculty recitals.

**Guilford Community Chorus.** Director: Carl C. Baumbach. Meeting Hall, 500. Handel's Messiah, in December; Bach's St. Matthew Passion, in the spring.

**Greensboro Opera Association.** President and production manager: Amelia Cardwell. Senior High School Auditorium, 1,500. November produc-



George Dickieson, conductor of the Greensboro Symphony



J. Foster Barnes, manager of the Duke University Concert Series



Arthur Jenkins, president, Charlotte Community Concert Association



James Christian Pfohl, conductor of the Charlotte Symphony

tion—David Heldberg, musical director, Marty Jacobs, stage director. Humperdinck's Hansel and Gretel in January, Sarah Ingram, musical director, Franklin Moody, stage director. Spring production to be announced.

**Music Theatre Repertory.** Musical director and manager: Amelia Cardwell. Stage director: Clifford Bair. Technical Director: Ted Bodenheimer. Productions to be announced.

**American Guild of Organists, Piedmont Chapter.** Dean: Mrs. Lucas Abels. Organ recitals; choir festival.

**Greensboro College School of Music.** Dean: Gustav Nelson. Odell Memorial Auditorium, 1,225. Recitals and concerts by faculty and students.

**Greensboro Community Chorus.** Director: Donald Trexler. President: Mrs. James Altman. Mozart's Requiem, three performances in area churches; Dvorak's Stabat Mater, in the spring.

## Winston-Salem

By FRANCES GRIFFIN

The Winston-Salem Symphony engaged John Iuele, of Atlanta, as conductor for the season.

Clemens Sandresky was appointed the new dean of Salem College School of Music.

The Arts Council has instituted a program of children's classes in art, drama, ballet, and music appreciation. Stanley Kimball, of Denver, is the director of the program; he is assisted by Audrey Tuverson and Bess Burke.

**Winston-Salem Symphony.** 822 West 5th St. Auspices: Winston-Salem Symphony Association. Conductor: John Iuele. President: Frederick Boxall. Reynolds Auditorium, 2,223. Three concerts.

**Civic Music Association.** 609 Holly Ave. President: Ralph P. Hanes. Reynolds Auditorium, 2,223. Gina Bachauer, Nov. 14; Ballet Theatre, Jan. 9; Men of Song, Jan. 14; Indianapolis Symphony, with Sidney Foster, March 2; Jeanne Mitchell, March 25; Jan Pearce, April 22.

**Winston-Salem Teachers College Alumni Association Entertainment Series.** Winston-Salem Teachers College. President: Susie S. Hilliard. Fries Memorial Auditorium, 900. Enchanted Strings, Feb. 6; Florida A. and M. College Symphonic Band, March 6.

**Forsyth County Concert Series.** Forsyth County Courthouse. Chairman: Mildred Doub. Mineral Springs Auditorium, 1,400. Strawbridge Ballet; Henry L. Scott; Columbus Boychoir.

**Winston-Salem Operetta Association.** 822 W. 5th St. President: Mrs. Wilburn Clary. Reynolds Auditorium, 2,223.

**Arts Council.** 822 W. 5th St. Director: Stanley Kimball. President: Mrs. Robert Lawson.

**Dance Forum.** 822 W. 5th St. President: Mrs. Reid Bahnson.

**American Guild of Organists, Winston-Salem Chapter.** 822 W. 5th St. Dean: Mrs. John Haney.

**Choruses:** Civic Oratorio Society, Clifford E. Bair, director. Maids of Melody, H. Grady Miller, director. Forsyth Singers, H. Grady Miller, director. Mozart Club, Louis A. Potter, director. Spebs, Paul Peterson, director.

## Charlotte

By HELEN FETTER COOK

**Charlotte Symphony.** Conductor: James Christian Pfohl. President: Mrs. Hamilton MacKay. Piedmont Junior High Auditorium, 1,200. Five pairs of concerts. Soloists: Hilde Gueden, Oct. 27 and 28; Gina Bachauer, Nov. 17 and 18; Esther Glazer, Feb. 23 and 24; Tulley Mosely, March 23 and 24. Additional programs: Anna Russell, Nov. 6; Christmas programs, Dec. 8 and 9; Pop concerts, Feb. 2 and 3.

**Little Symphony.** Two programs at Mint Museum of Art, 300.

**Community Concert Association.** Manager: Arthur Jenkins. Armory Auditorium, 2,500. Charles L. Wagner Opera Company, Nov. 18; Paul Badura-Skoda, Jan. 16; First Piano Quartet, Jan. 28; Boston Pops Orchestra, Feb. 8; Nadine Conner, March 6.

**Winthrop College Artist Series.** President and manager: A. M. Graham, Rock Hill. Woman's College Auditorium, 3,500. Charles L. Wagner Opera Company, Oct. 24; Robert Shaw Chorale, Dec. 10; Guiomar Novaes, Jan. 12; Risé Stevens, Feb. 2; Houston Symphony, Feb. 20; Carroll Glenn, Frances Comstock, and Sidney Foster, date to be announced.

**Davidson Concert Series.** President: John R. Cunningham. Leonard Warren, Sept. 26; Valentina Oumansky, Oct. 24; Nelson and Neal; Anna Russell; Indianapolis Symphony.

**Southern Attractions, Inc.** Manager: T. D. Kemp, Jr. Armory Auditorium, 2,500. Paul Whiteman Orchestra, Nov. 17; José Greco Spanish Ballet, Dec. 12.

**Charlotte Opera Association.** Conductor: Melvin Sipe. Director: Clifford Bair. President: Mrs. Davis Robinson. East Mecklenburg County High School Auditorium, 800. La Traviata, Oct. 6 and 7 (out-of-town performance at Statesville, Oct. 11); Cavalleria Rusticana and Amelia Goes to the Ball, April 20 and 21.

**Oratorio Singers of Charlotte.** Director: Earl F. Berg. Park Church, 800. Mendelssohn's St. Paul, in January; contemporary sacred work, in the spring.

**Queens College Concert Series.** President: J. Ernigan. Valentina Oumansky, Oct. 17; Erich Ito Kahn, Nov. 21; Società Corelli, Feb. 20.

**Mint Museum Ensemble.** Manager: William Greene. Mint Museum of Art, 300. Six programs.

## North Carolina

Benjamin Swalin, conductor of the North Carolina Symphony



## Chapel Hill

**North Carolina Symphony.** Box 1211. Auspices: North Carolina Symphony Society. Conductor: Benjamin F. Swalin. Concerts in 21 communities. Soloists (local audition winners): Richard Cass, Greenville, S. C.; Benjamin Whitten, Baltimore, Md.; McRae Cook, Graham, N. C.

**Little Symphony.** Conductor: Benjamin F. Swalin. 42 in- and out-of-state concerts. Soloist (local audition winner): Robin Scroggs, Raleigh, N. C.

## Durham

By MARGARET P. ALTANY

**Duke University.** Concert Series. Manager: J. Foster Barnes. Page Auditorium, 1,500. Richard Tucker, Oct. 16; Nell Rankin, Nov. 3; Charles L. Wagner Opera Company, Nov. 24; Nathan Milstein, Dec. 11; Boston Pops Orchestra, Feb. 10; Rudolf Serkin, Feb. 26. Extra concerts: Ballet Theatre, Jan. 8; American Savoyards, Inc., Jan. 19; Indianapolis Symphony, March 5.

**Chambers Art Society.** Chairman: Ernest Nelson. Music Room, East Duke Building. Quartetto Italiano, Oct. 11; Hungarian Quartet, Jan. 31; Pasquier Trio, Feb. 28; Amadeus Quartet, March 14.

**Chapel Choir.** Director: J. Foster Barnes. Organist: Mildred L. Hendrix. Duke Chapel, 2,000. Handel's Messiah, Dec. 7; Mendelssohn's Elijah, April 19.

**Men's Glee Club.** Director: J. Foster Barnes. Local concert, Feb. 13; tour of Eastern states, including concerts and broadcasts in New York City, March 27.

**Woman's Glee Club.** Director: Mrs. J. Foster Barnes.

**Department of Aesthetics, Art, and Music.** Chairman, executive committee: Earl Mueller. Sponsors concerts by the university symphony, Allan Bone, conductor, Dec. 16 and March 17; chamber orchestra, Allan H. Bone, conductor; band, Paul R. Bryan, conductor; madrigal singers, Eugenia Saville, director; faculty recitals.

**Carillon recitals.** Carillonneur: Anton Brees. Duke Chapel. Concerts on Thursday nights and Sunday afternoons, June 1 to Oct. 1.

**Organ recitals.** Organist: Mildred L. Hendrix. Duke Chapel, 2,000. Recitals the first Sunday of each month and on special occasions.

**Durham Civic Choral Society.** Director: Allan Bone. President: Waldo Beach. Woman's College Auditorium, 1,441. Concerts on Dec. 2 and April 14.

# Indianapolis

By HENRY BUTLER

**Indianapolis Symphony.** Murat Theatre. Auspices: Indiana State Symphony Society, Inc. Conductor: Fabien Sevitzky. President: A. W. Herrington. Women's committee president: Mrs. George Fotheringham. Manager: Alan Meissner. Murat Theatre, 2,000. Twelve pairs of subscription concerts; three municipal concerts; two children's concerts; three or more Pop concerts; ten or more concerts in high schools; one-month Southern tour, starting Feb. 10. Subscription series soloists: Menahem Pressler, Nov. 8 and 9; Rudolf Firkušny, Nov. 22 and 23; Ania Dorfmann, Dec. 7 and 8; Stanley Weiner, Dec. 20 and 21; Igor Gorin, Jan. 4 and 5; Zino Francescatti, Jan. 17 and 18; Roberta Peters, Feb. 1 and 2; Guiomar Novaes, Feb. 7 and 8; Artur Rabinovich, March 14 and 15; Berlioz' *Damnation of Faust*, with Andrew McKinley, Patricia Neway, and Kenneth Smith, March 21 and 22. Concerts by Indiana University Philharmonic and Choral Union, Feb. 22 and 23 (while Indianapolis Symphony is on tour).

**Philharmonic Orchestra of Indianapolis.** Conductor: Ernst Hoffman. President: Roberta Trent. Caleb Mills Hall, 1,475. Three sustaining-membership concerts. Soloists: Irmgard Vacano, Dec. 2; Urico Rossi and Fritz Magg, Feb. 17; Edwin Biltcliffe, April 28.

**Martens Concerts.** 120 N. Pennsylvania St. President: Gladys Alwes. Murat Theatre, 2,000. Mack Harrell and Graciela Rivera, Oct. 5; New York City Opera Company, presenting *The Marriage of Figaro*, Nov. 10; Iva Kitchell, Feb. 4; Dame Myra Hess, March 12.

**Indianapolis Symphonic Choir.** Director: Edwin Biltcliffe. President: Robert Armstrong. Appearances with Indianapolis Symphony at municipal concert, Dec. 14; in Berlioz' *Damnation of Faust*, March 21 and 22.

**Indianapolis Maennerchor.** 401 E. Michigan St. Auspices: Athenaeum Turners. Director: Clarence Elbert. Athenaeum ballroom, 1,000. Three concerts with soloists: Lucille Cummings, Nov. 15; Frank Guarrera, March 7; Thomas Hayward, May 16.

**Indianapolis Matinee Musicale.** 5270 E. Pleasant Run Parkway, North Drive. President: Marian Laut. L. S. Ayres Auditorium, 450. Carol Smith, Oct. 31; Vronsky and Babin, Jan. 30; Leonard Rose, April 24.

**Ensemble Music Society of Indianapolis.** 4034 N. Illinois St. President: Edward B. Taggart. World War Memorial Auditorium, 520. New Music Quartet, Oct. 15; Fine Arts Quartet, with Daniel Saldenberg and David Dawson, Nov. 12; New York Quartet, Jan. 21; Budapest Quartet, Feb. 25.

# Bloomington

By HENRIETTA THORNTON

Benjamin Britten's *Billy Budd* was given its American stage premiere on Dec. 7 by the Indiana University school of music.

**Indiana University.** Auditorium series. Director: Harold W. Jordan. University Auditorium, 3,788. Danish National Radio Orchestra, Nov. 5; Charles L. Wagner Opera Company, presenting *Carmen*, Nov. 17; Indianapolis Symphony, Jan. 8; Westminster Choir, Feb. 10; Solomon, Feb. 27; Dudley, Maslow, and Bales Dance Company, March 6; Patrice Munsel, March 15. Extra events: Franklin-Slavenska Theatre Ballet, with Alexandra Danilova, Nov. 19; Metropoli-



Alan Meissner, manager of the Indianapolis Symphony



Fabien Sevitzky, conductor of the Indianapolis Symphony

tan Opera Company, May 18 and 19. Indiana University Philharmonic. Conductor: Ernst Hoffman. University Auditorium, 3,788. Six concerts, four with the University Choral Union.

Berkshire Quartet. Recital Hall, 400. Six concerts.

Music School. Dean: Wilfred C. Bain. University Auditorium, 3,788. Britten's *Billy Budd*, Dec. 7; Parsifal, March 29; one other production to be announced.

# Fort Wayne



Igor Buketoff, conductor of the Fort Wayne Philharmonic



Thomas E. Dustin, manager of the Fort Wayne Philharmonic

By WALTER A. HANSEN

Thomas E. Dustin has been named manager of the Fort Wayne Philharmonic to succeed Roger G. Hall, who is now manager of the Erie Symphony.

**Fort Wayne Philharmonic.** 631 W. Jefferson St. Auspices: Fort Wayne Musical Society. Conductor: Igor Buketoff. President: Helene Foellinger. Manager: Thomas E. Dustin. Quimby Auditorium, 2,100. Six subscription concerts; two Pop concerts; two young people's concerts. Subscription series soloists: Benny Goodman, Sept. 30; Jane Hobson, Nov. 11; Ania Dorfmann, Dec. 16; Carroll Glenn, Jan. 27; Gyorgy Sandor, Feb. 24. Choral concert, including Bruckner's *Te Deum* and Beethoven's Ninth Symphony, April 21. Pop concerts, Nov. 29 and April 11. Young People's Concerts, Jan. 31 and March 14 (Concordia College Gymnasium, 1,800). Presentation of Salzburg Marionette Theatre, Nov. 16.

Philharmonic Sinfonietta. Conductor: Igor Buketoff. Concerts in Three Rivers, Mich., Oct. 15; Goshen, Jan. 8; Royal Oak, Mich., April 10; Greenville, Mich., April 12.

Philharmonic String Quartet. Fort Wayne Art School Auditorium, 300. Four concerts.

**Community Concert Association.** President: Isabelle McClure Peltier. Secretary: Emma Heinzelman. Quimby Auditorium, 2,100. Eileen Farrell, Oct. 9; Danish National Radio Orchestra, Nov. 6; Rudolf Serkin, Jan. 12; De Paur Infantry Chorus, Feb. 27; Ballet Theatre, April 6.

**Lutheran Choral Society.** Director: George Gerhard Arkebauer. Quimby Auditorium, 2,100; St. Paul's Lutheran Church. Fall concert, Oct. 19; Handel's *Messiah*, Dec. 2; Bach's



Harold W. Jordan, director, Indiana University Auditorium Series



Wilfred C. Bain, dean of Indiana University Music School

St. Matthew Passion, Passion Sunday; spring concert.

**Fort Wayne Fire Fighters Mutual Relief Club.** Quimby Auditorium, 2,100. U. S. Marine Band, Sept. 20.

**Concordia College Choir.** Director: Herbert E. Nuechterlein. Manager: Elmer E. Foelber. Concordia College Gymnasium, 1,800. Spring concert; occasional tours.

**News-Sentinel Outdoor Theatre.** Light opera productions in the summer.



James W. Barnes, conductor, Terre Haute Civic and Teachers College Symphony



Edwyn Hames, conductor of the South Bend Symphony

# Terre Haute

By FREDERICK L. BLACK

**Wabash Valley Civic Music Association.** 334 N. Eighth St. President: Harry Adams. Secretary: Alma Frisz. Student Union Auditorium, 1,800. Cleveland Symphony, Nov. 17; Julius Katchen, Dec. 9; Isaac Stern, Jan. 9; National Operatic Sextet, Feb. 21; Robert Rounseville, March 18.

**Terre Haute Civic and Teachers College Symphony.** Indiana State Teachers College. Conductor: James W. Barnes. President: Ralph N. Tiley. Student Union Auditorium, 1,800. Three regular concerts; one young people's concert. Soloists: William Haaker, Nov. 11; James de la Fuente, Jan. 20; Ralph Appleman, April 14.

**Indiana State Teachers College.** Convocation programs. Chairman: Clarence Morgan. Ruth Page and Bentley Stone, dancers, with Ruth Gordon, pianist, Oct. 1; College Choir, Christmas concert, Ruthann Harrison, director, Dec. 17; Evansville All-City Orchestra, March 25; others to be announced.

**St. Mary-of-the-Woods College.** Cecilian Auditorium, 1,050. Four programs to be announced.

**Rose Polytechnic Institute.** Convocation programs. Chairman: Edward MacLean. Rose Auditorium, 450. Earl Spicer, baritone, Oct. 23; Indiana University Symphony, Nov. 18; others to be announced.

**Woman's Department Club, Music Section.** 507 South 6th St. Music chairman: Mrs. Ralph Horton. Woman's Department Club House, 150; Student Union Auditorium, 1,800. David Dawson, violinist; Edward McGough, flutist; and Margaret White, harpist, Sept. 27; Ruth Tiley, Nov.

# Indiana

14; Herbert Stessin, pianist, Jan. 21; Sigma Alpha Iota Quintette, Feb. 13; Arthur Hill, March 13; Nancy Cade and Paul Ausherman, Jr., April 10.

**Municipal Musicals, Inc.** 1224 S. Sixth St. President: Theodore Palmer. Student Union Auditorium, 1,800. Three light opera productions to be announced.

# South Bend

By FRANK G. SCHMIDT

**South Bend Symphony.** Conductor: Edwyn H. Hames. President: Mrs. E. M. Morris. Manager: Mrs. Ronald H. Witt. John Adams High School Auditorium, 3,300; University of Notre Dame Drill Hall, 3,200. Four regular concerts; one Pop concert. Soloists: Guiomar Novaes, Oct. 19; Robert MacDowell, Dec. 7; Gerard Souzay, Feb. 8; Isaac Stern, April 19 (joint offering with the University of Notre Dame).

**Civic Music Association.** President: Gerald E. Cosgrove. Secretary: Mrs. Wesley C. Bender, 2010 N. Juniper Rd. John Adams High School Auditorium, 3,300. Leonard Warren, Oct. 12; Festival of Song, Nov. 16; Jacques Abram, Jan. 18; Cincinnati Symphony, March 7; Ballet Theatre, April 5.

**University of Notre Dame School of Music.** Director: Daniel W. Pedtke. Washington Hall, 800. Concerts by faculty and guest artists.

**St. Mary's College School of Music.** Director: Sister Monica Marie. St. Angela Hall, 600. Concerts by faculty, students, and guest artists.

# Illinois

# Springfield

By BERTHA PABST

**Springfield Symphony.** Conductor: Harry Farban. President: Domenic Giachetto. Manager: Simon Friedman, 726 Reichs Bldg. Springfield High School Auditorium, 1,600. Five concerts with guest soloists.

**Springfield Municipal Opera Association.** 230½ S. Sixth St. Producer-director: E. Carl Lundgren. President: B. Lacey Catron. Open-Air Theatre, Lake Springfield, 4,000. Light opera productions in the summer.

**Community Concert Series.** Auspices: Amateur Musical Club. President: Mrs. Will Taylor, 1331 Dial Ct. Orpheum Theatre, 2,800. Victoria de los Angeles, Oct. 28; Robert Merrill, Jan. 21; Gold and Fildale, Feb. 17; St. Louis Symphony, with Michael Rabin, March 12. Sunday matinee programs presenting local talent.

**Springfield Municipal Choir.** Auspices: Playground and Recreation Commission. Director: E. Carl Lundgren. Secretary: George Eilers, 230½ S. Sixth St.

**Springfield Oratorio Society.** Auspices: Springfield Council of Churches. Director: Donald E. Allured, 621 Capital Ave. Local Churches. Three oratorios, including Handel's *Messiah*.

**Springfield Municipal Band.** Maintained by city allotment. Conductor: Homer D. Mount. Manager: Jack Wicks, City Hall.

**Concordia Seminary Chorus.** Auspices: Concordia Seminary. Conductor: Fred L. Precht. Manager: Mark J. Steege. Anniversary concert in Springfield High School Auditorium, 1,600; local appearances; tour, with guest soloists, through Middle West and South.





Moshe Paranov,  
co-conductor of  
the Hartford  
Symphony



Frank Brieff, con-  
ductor of the  
New Haven Sym-  
phony



Harold Berkley,  
conductor of the  
Hartford String  
Orchestra



Daggett M. Lee,  
manager of the  
Woolsey Hall  
Concert Series



Harold Kendrick,  
manager of the  
New Haven Sym-  
phony

## Connecticut

**North Star Singers.** Director: Judith Flather. President: Emanuel Ahlberg. Plans to be announced.

**American Guild of Organists, Bridgeport Chapter.** Sponsors of Anthem Festival, Edouard Niesberger, director, Nov. 9.

**Manufacturers' Chorus.** Director: Roland Hermance. Klein Memorial Auditorium, 1,500. Spring concert; other local and out-of-town concerts.

## Hartford

By CARL E. LINDSTROM

The Connecticut Oratorio-Chorale will work with the Hartt Opera Guild in an opera to be presented in February and with the Hartford Symphony in a concert to be given in April.

**Hartford Symphony,** 800 Main St. Auspices: Symphony Society of Greater Hartford. Conductors: Moshe Paranov and George Heck. President: John E. Ellsworth. Executive director: Cecile B. O'Marr. Bushnell Memorial Auditorium, 3,300. Six subscription concerts; two Pop concerts; youth concerts. Subscription series soloists: Roberta Peters, Nov. 5; Szymon Goldberg, Dec. 3; Ward Davenny, Jan. 18; Mischa Elman, Feb. 11; Oscar Levant, March 18; Connecticut Oratorio-Chorale, April 12.

**Bushnell Symphonic Series,** 166 Capitol Ave. President: Charles F. T. Seaverns. Managing director: William H. Mortensen. Bushnell Memorial Auditorium, 3,300. Boston Symphony, Oct. 20; Danish National Radio Orchestra, Nov. 25; Philadelphia Orchestra, Dec. 10; Cleveland Orchestra, Feb. 5; New York Philharmonic-Symphony, March 17.

**Connecticut Opera Association,** 926 Main St. Executive director: Frank Pandolfi. Bushnell Memorial Auditorium, 3,300. Guest artists: Mario Del Monaco, Mary Curtis, Leonard Warren, Dorothy Kirsten, Eleanor Steber, Claramae Turner.

**Hartt Opera Guild,** 187 Broad St. Auspices: Julius Hartt Musical Foundation. Conductor: Moshe Paranov. Stage director: Elemer Nagy. Burns High School Auditorium, 500. Ten performances of three operas, dates to be announced.

**Oratorio-Chorale of Connecticut,** 800 Main St. Director: Herbert A. France. President: George DeFord. Manager: Frank A. Burke. Bushnell Memorial Auditorium, 3,300. Berlioz' Requiem, with Springfield Symphony, Oct. 28; Handel's Messiah, Dec. 7; Hartt Opera Guild production, in February; appearance with Hartford Symphony, work to be announced, April 12.

**Musical Club of Hartford,** 46 Arlington Rd. President: Mrs. Maurice Blanchard. Colonial Room, 400. Maria Luisa Faini, Nov. 20; Hungarian Quartet, Jan. 6; Albeneri Trio, March 16; Alice Howland, April 9.

**Hartt Symphony,** 187 Broad St. Auspices: Julius Hartt Musical Foundation. Conductor: Moshe Paranov and Vytautas Marijosius. Bushnell Memorial Auditorium, 3,300; Weaver High School Auditorium; Buckley High School Auditorium. Three concerts, dates and soloists to be announced.

**Hartford String Orchestra,** 7 Ten Acre Lane, West Hartford. Conductor: Harold Berkley. President: Mrs. Frank Stafford Jones. Weaver High School Auditorium. Two concerts.

**Choral Club of Hartford,** 15 Lewis St. President: Storrs T. Brigham. Manager: C. K. Oaks. Bushnell Me-

morial Auditorium, 3,300. Two concerts.

**Hartford School of Music,** 834 Asylum Ave. School of Music Symphony, George Heck, conductor; four concerts. Faculty chamber-music series; opera workshop; modern dance groups.

**Celebrity Series.** Manager: Aaron Richmond, Boston. Bushnell Memorial Auditorium, 3,300. Festival of Song, Nov. 8; Ana Maria Spanish Ballet, Dec. 8; Robert Merrill, Jan. 11; Artur Rubinstein, March 4; Vienna Choir Boys, March 29.

## New Haven

By GORDON E. ARMSTRONG

Harold Kendrick, former manager of the Erie Philharmonic, is the new manager of the New Haven Symphony. He has planned an extra concert by the Bach Aria Group, whose conductor this year is Frank Brieff, the regular conductor of the New Haven Symphony. Marshall Bartholomew returned to conduct the Yale Glee Club this year after a leave of absence during the latter part of the club's 1951-52 season.

**New Haven Symphony,** 70 College St. Auspices: Yale University. Conductor: Frank Brieff. Manager: Harold Kendrick. Woolsey Hall, 2,695. Six subscription concerts; six Pop concerts (conducted by Harry Berman and guest conductors in the Yale Bowl); three youth concerts (conducted by Mr. Berman). Subscription series soloists: Jennie Tourel, Oct. 14; Nicole Henriot, Nov. 16; soloists from the orchestra, Dec. 16; Carol Smith, Jan. 20; Bernard Greenhouse, Feb. 24; Byron Janis, March 17. Extra concert, Bach Aria Group, May 8.

**Woolsey Hall Concert Series,** 101 Orange St. Auspices: Yale University. Manager: Daggett M. Lee. Woolsey Hall, 2,965. Vladimir Horowitz, Oct. 28; Boston Symphony, Nov. 11; Nathan Milstein, Dec. 2; Clifford Curzon, Jan. 27; Lily Pons, Feb. 10; Boston Symphony, March 10; Robert Shaw Chorale, March 24.

**Yale University School of Music,** 124 College St. Chamber Music Series. Sprague Memorial Hall, 726. Faculty ensemble, Oct. 21; Margot Warner, Nov. 25; faculty ensemble, Jan. 13; Hungarian Quartet, Feb. 3; Pasquier Trio, April 7.

**Connecticut Experimental Theatre,** 194 Orange St. Conductor and director: Francesco Riggio. Shubert Theatre, 1,680. Productions to be announced.

**Yale Glee Club,** 165 Elm St. Director: Marshall Bartholomew. Woolsey Hall, 2,695. Twenty concerts here and on tour, including joint appearances with Princeton Glee Club, Nov. 14; Harvard Glee Club, Nov. 21; Connecticut College Chorus, March 15 and 20. Town Hall concert during Christmas tour, Dec. 18 to 23; commencement concert, June 7.

**University Glee Club,** 2830 Whitney Ave., Hamden. Director: Arthur Frantz. President: Phelps Lewis. Woolsey Hall, 2,695. Christmas and spring concerts, dates to be announced; appearance with New Haven Symphony, Jan. 20.

**New Haven Chorale,** 494 Central Ave. Director: Alden W. Hammond. Various high school auditoriums. Concerts to be announced.

**Women's Choral Society of New Haven,** 911 Temple St. Director: Parke S. Barnard. President: Mrs. M. Reginald Tripp. Sprague Memorial Hall, 726. Spring concert.

**Business and Professional Men's Orchestra,** 1040 Chapel St. Conductor: Harry Berman. President: Maurice Samson. Sprague Memorial Hall, 726. Several concerts, dates to be announced.

**Johnson Junior Symphony,** 85 Church St. Conductor: Harry Berman. Woolsey Hall, 2,695. Music Week concert.



Daniel Saidenberg, conductor of the Connecticut Symphony



Mrs. Frederick R. Fish, president, Wednesday Afternoon Musical Club

## Bridgeport

By ETHEL K. LACEY

**Connecticut Symphony.** Conductor: Daniel Saidenberg. Klein Memorial Auditorium, 1,500. One concert, Jan. 14; others to be announced.

**Wednesday Afternoon Musical Club.** President: Mrs. Frederick R. Fish. Artist program chairman: Mrs. Herbert J. Barnsley. Klein Memorial Auditorium, 1,500. Luboshutz and Nemenoff, Oct. 28; Michael Rabin, Jan. 16; Cleveland Symphony, Feb. 9; Cesare Siepi, March 11. Four concerts by club members; Christmas carol festival.

**Klein Memorial Auditorium Series.** Manager: John Malloy. Klein Memorial Auditorium, 1,500. Slavenska-Franklin Ballet, Oct. 24; Charles L. Wagner Opera Company, presenting Carmen, Nov. 30; Pennsylvania Alumnae Masque and Wig, Dec. 26; Connecticut Symphony, Jan. 14.

**Chandler Choral Society of Trumbull.** Director: Lora H. Brewster. Combined concert with Manufacturers' Chorus, with Lora H. Brewster as soloist, in February; other local and out-of-town concerts.

## Waterbury

By FLORENCE ZUCKERBRAUN

**Waterbury Civic Orchestra,** c/o Waterbury School of Music, 57 N. Main St. Auspices: Waterbury Civic Orchestra, Inc. Conductor: Mario DiCecco. President: Mrs. Maurice Jackson. Wilby High School Auditorium, 1,100. Three subscription concerts; spring children's concert and operetta; summer Pop series. Subscription series soloists: John Corigliano, Nov. 9; Rosalind Phillips, Jan. 11; Hilda Somers, March 8.

**Fine Arts Series,** 1033 W. Main St. Auspices: Mattatuck Musical Arts Society. President: Mrs. Anthony Barbieri. Waterbury Women's Club, 668. Four subscription concerts: monthly musicales. Herta Glaz, Oct. 21; Eugene Conley, Nov. 25; Salzburg Marionette Theatre, Jan. 6; Maryla Jonas, Feb. 10.

**Waterbury Junior Symphony,** c/o Waterbury School of Music, 57 N. Main St. Auspices: Waterbury Kiwanis Club. Conductor: Mario DiCecco. Chairman: George Haynor. Wilby High School Auditorium, 1,100. One concert; concerts at local and out-of-town schools.

**Choral groups:** The Choristers, George H. Morgan, director; three regular concerts; radio concerts. Mendelssohn Male Chorus, G. Loring Burwell, director; local and out-of-town concerts. Chase Company Girls' Chorus, Mario DiCecco, director; two concerts, summer Pop concert. Harmony Kings, John Jannetty, director; 25 church, institution, and radio concerts.

### Pascal Quartet Plans American Visit

The Pascal Quartet, official quartet of the French National Radio since the end of World War II, tour the United States and Canada early in 1954 under the auspices of Kenneth Allen Associates, Inc. The French ensemble, composed of Jacques Dumont and Maurice Crut, violinists; Leon Pascal, violinist; and Robert Salles, cellist, made its last American tour during the 1949-50 season.

### Svetlova Troupe To Tour Abroad

Marina Svetlova and her concert ballet group, now in its ninth consecutive tour season, will go to India in March at the invitation of the Indian government and will subsequently spend four weeks in Israel. The troupe, consisting of Miss Svetlova, Robert Roland, Teresita La Tana, and Ted Haig, pianist, are currently completing a twelve-week American tour.

### Perlea Leads Final School Concert

A capacity audience attended the final appearance of Jonel Perlea with the Manhattan School of Music Orchestra on Jan. 23, when he conducted the student ensemble in Bach's Brandenburg Concerto No. 2, Debussy's Printemps, Mendelssohn's Italian Symphony, and dances from Falla's El Amor Brujo.

# New Orleans

By HARRY BRUNSWICK LOEB

The New Orleans Philharmonic-Symphony Society, which represents a merger of the New Orleans Symphony and the Philharmonic Society of New Orleans, is offering subscriptions this season for either the orchestra series or the artist series. A subscription to both series entitles members to a 25 per cent reduction on the artist series.

Cardon V. Burnham, Jr., has been made director of choral groups at Tulane University and the Newcomb School of Music.

**New Orleans Philharmonic-Symphony Society**, 605 Canal St. Conductor: Alexander Hilsberg. President: Gen. L. Kemper Williams. Manager: George Alton Foster. Municipal Auditorium, 2,900. Fifteen subscription concerts; sixteen children's concerts (Municipal Auditorium and Booker T. Washington Auditorium, 1,962); three Junior Series concerts; tour of nearby cities. Guest conductors: Franco Aurioli, Walter Herbert, Pierre Henrotte. Orchestra series soloists: Claudio Arrau, Nov. 11; Zino Francescatti, Nov. 18; William Kapell, Dec. 9; Leonard Rose, Jan. 20; Luboshutz and Nemenoff, Jan. 27; Mischa Elman, Feb. 24; Clifford Curzon, March 6; Hilde Gueden, April 7. A concert by the Houston Symphony is scheduled for Feb. 27. **Artist Series**. Municipal Auditorium. Leonard Warren, Oct. 2; Guionar Novaes, Oct. 30; Claudette Sorel, Dec. 14; Nathan Milstein, Feb. 19; Artur Rubinstein, March 31; three concerts by New Orleans Symphony, conducted by Alexander Hilsberg, Leopold Stokowski, and Franco Aurioli.

**New Orleans Opera House Association**, 420 St. Charles St. General director and conductor: Walter Herbert. President: Rudolph Schulze. Assistant manager: Gus Jaquet. Stage director: William Wymetal. Chorus director: Helmut Wolfes. Ballet director: Lelia Haller. Municipal Auditorium, 2,900. The Barber of Seville, with Roberta Peters, David Lloyd, Robert Merrill, Gerhard Pechner, William Wilderman, Oct. 9 and 11; Samson et Dalila, with Blanche Thebom, Ramon Vinay, Sigurd Bjoerling, Oct. 23 and 25; Il Trovatore, with Astrid Varnay, Fedora Barbieri, Kurt Baum, Robert Weede, Nov. 13 and 15; La Bohème, with Hilde Gueden, Viletta Russell, David Poleri, Cesare Bardelli, Norman Treigle, Dec. 4 and 6; Faust, with Victoria de los Angeles, Richard Tucker, Henri Feux, Feb. 26 and 28; La Forza del Destino, with Zinka Milanov, Claramae Turner, Mario del Monaco, Leonard Warren, March 12 and 14; Lucia di Lammermoor, with Graciela Rivera, Jan Peerce, Giuseppe Valdengo, William Wilderman, April 9 and 11. Extra performance: The Merry Widow, with Dorothy Kirsten and John Tyers.

Auditions of the Air of the New Orleans Opera House Association. Manager: Gus Jaquet. Judges: Ernest E. Schuyten, Ted Bablist, Harry Brunswick Loeb (commentator).

**New Orleans Opera Guild, Inc.**, 819 Canal St. President: Mrs. Edward B. Ludwig. Municipal Auditorium (large side), 4,700. Community Concert series: Danish National Radio Orchestra, Oct. 27; Robert Shaw Chorale, Nov. 8; Lily Pons, Nov. 19; Yehudi Menuhin, Dec. 5; St. Louis Symphony, Dec. 15; Ballet Theatre, Jan. 20; Rudolf Serkin, Feb. 23; Boston Pops Orchestra, March 7; James Melton, April 6.

**Summer Pops**, 828 Canal St. Auspices: Summer Pops Concerts, Inc. Conductor in 1952: Izler Solomon. President: Parker M. Harris. Gen-



Alexander Hilsberg, conductor, New Orleans Philharmonic



Walter Herbert, general director, New Orleans Opera House Association



Irwin Poché, manager, Poché Enterprises



Gen. L. Kemper Williams, president, New Orleans Philharmonic

eral manager: Irwin Poché. Summer Pops Enclosure, Beauregard Square, 1,200. 24 concerts. Guest conductors: Walter Herbert and Peter Paul Fuchs. Soloists in 1952: Walter Casel and Gail Manners, June 3; Ethel Smith, June 10; Victor Borge, June 17; Barbara Gibson and Norman Treigle, June 24; Jesus Maria Sanroma, July 1; Tito Guizar, July 8; Helen Roberts and Richard Walker, July 15; Anna Russell, July 22.

**Newcomb School of Music**, 1229 Broadway. Director: Leon Ryder Maxwell. Choral director: Cardon V. Burnham, Jr. Recitals by faculty, students, and guest performers. Harold Mueller, Ewing Poteet, Konrad Richter, Lucile Snyder, Oct. 16; Arthur Schoenberger, Oct. 23; Egidio de Castro e Silva, Oct. 30; Katherine Nolan Kammer, Nov. 6; Gwynn S. McPeck, Jan. 8.

Tulane-Newcomb choral groups. The Mikado, Dec. 11 and 13; Handel's Messiah, in Dec.; festival concert; glee club concerts.

**Loyola University College of Music**, 6317 St. Charles Ave. Dean: Ernest E. Schuyten. Holy Name Hall, 500. Student recitals; Pergolesi's La Sevrà Padrona and Mozart's Bastien et Bastienne; Mendelssohn's St. Paul.

**Women's Auxiliary of the Philharmonic-Symphony Society**, 605 Canal St. Chairman: Mrs. Joseph Haspel. Municipal Auditorium, 2,900; Roosevelt Hotel; and private residences. Rose Palmai-Tenser, Oct. 1;

symphony review by Gwynn S. Peek, Nov. 17; symphony review and organ recital by Father Francis J. Burkley, Jan. 12. Chamber-music series; receptions for artists.

**Women's Guild of the New Orleans Opera House Association**, 420 St. Charles St. Sponsors of college and school programs, the Mary Buck Scholarship Fund, and the opera workshop. Chairman: Mrs. Charles C. Crawford. Two opera study sessions; receptions.

**Scorsone Ensemble**, 1619 Ursuline Ave. Director: Joseph Milton Scorsone. Madama Butterfly and La Bohème, in the spring; five-month series of broadcasts of opera excerpts.

**Civic Theatre**, 533 Baronne St. Manager: John A. Roberts. Carmen, Oct. 31; José Greco Spanish Ballet, Dec. 5 to 7.

**Theatre of Music**, P.O. Box 384. Managing director and conductor: Laurence Oden. Mascagni's L'Amico Fritz, in November; Laurence Oden's Cyrano, date to be announced; Puccini's Manon Lescaut and Weill's Down in the Valley, in the spring.

**Poché Enterprises**, 222 N. Rampart St. Manager: Irwin Poché. Events to be announced.

**New Orleans Music Teachers' Association**, 605 Canal St. President: Howard C. Voorhies. Recitals by teachers and pupils in various halls.

**Cercle Lyrique**, 807 Decatur. President: Mrs. L. Zollinger. Concerts in various homes and halls.

## Baton Rouge



Peter Paul Fuchs, director, Baton Rouge Civic Opera Association



Emil Cooper, conductor of the Baton Rouge Symphony

By ELSIE NASH HARDESTY

The Baton Rouge Symphony is in its second season under the baton of Emil Cooper. The Civic Opera Association, under the directorship of Peter Paul Fuchs, was organized this year.

**Baton Rouge Symphony**, 619 Third St. Auspices: Baton Rouge Symphony Society. Conductor: Emil Cooper. President: J. Burton LeBlanc. Administrative director: Mrs. Cecil Lorio. Baton Rouge High School Auditorium, 1,640. Six subscription concerts; two extra concerts; six youth concerts (sponsored by the Recreation and Park Commission); one concert at Marine Hos-

pital, Carville. Subscription series soloists: Robert Merrill, Oct. 13; Katherine Landry Hansen, Laura Winslow Kent, Dallas Draper, and Ned Romero, Nov. 10; Mildred Courtenay Benton, pianist, Dec. 6; Mrs. Russell Hudson, organist, Jan. 26; Toshiya Eto, Feb. 16; Louisiana State University Chorus, with Katherine Landry Hansen, Cecilia Ward, Dallas Draper, and Ned Romero, in Beethoven's Ninth Symphony, March 16. Extra concerts: string concert, with local artists, in November; Puccini's Madama Butterfly, in concert version, with Tomiko Kanazawa and local artists, in February.

**Civic Opera Association**. Auspices: Recreation and Parks Commission. Director: Peter Paul Fuchs. Chairman: O. Arthur Boehmer. Baton Rouge High School Auditorium, 1,640. Menotti's The Old Maid and the Thief and Weill's Down in the Valley, Oct. 28 and 29; other productions to be announced.

**Baton Rouge Community Concert Association**, 2103 Government. President: Mrs. W. Carruth Jones. Baton Rouge High School Auditorium, 1,640. Lily Pons, Nov. 22; Maria Svetlova, Feb. 5; Whittemore and Lowe, March 2; Erica Morini, March 26.

**Capital City Attractions**, 619 Third St. Manager: Mrs. Cecil Lorio. Baton Rouge High School Auditorium, 1,640. Artur Rubinstein, Jan. 16; Festival of Song, Jan. 31; Vienna Choir Boys, Feb. 9.

**Lecturer and Artists Series**. Auspices: Louisiana State University. University Gym-Armory, 2,500. Rob-

## Louisiana

ert Shaw Chorale, Nov. 9; St. Louis Symphony, Dec. 16.

**Baton Rouge Music Club**. President: Mrs. Frank A. Rickey. Women's Clubhouse, 300. Series of eight concerts, with local artists.

**American Guild of Organists, Louisiana Chapter**. Dean: Mrs. Russell Hudson. First Methodist Church, 1,100. Bach program, with local organists, Jan. 19.

**Louisiana State University School of Music**. Director: Barrett Stout. University Theatre, 565.

University Symphony. Conductor: Everett Timm. Two concerts, Dec. 18 and May 14.

University Chorus. Director: Dallas Draper. Haydn's The Creation, Jan. 19 and 20; Beethoven's Ninth Symphony, with Baton Rouge Symphony, March 16.

A Cappella Choir. Director: Dallas Draper. Candlelight concert, two performances, Dec. 14; spring concert, April 14.

Concert Band. Conductor: L. Bruce Jones. Two concerts, dates to be announced.

Opera workshop. Director: Peter Paul Fuchs. Menotti's The Consul, Nov. 20 and 21; Beethoven's Fidelio, March 26, 28, 30, and April 1; program of opera excerpts, May 17 and 18.

Festival of Contemporary Music. Director: Helen Gunderson. April 12, 19, 26, 29, and May 3.

## Montana

### Helena

By CARRIE DRUMMOND KEIL

**Community Concert Association**. President: Archie Bray. Secretary: Mrs. M. P. Moe. Civic Center Auditorium, 2,300. Angelaires, Nov. 3; Bellet Russe de Monte Carlo Concert Company, Feb. 3; James Melton, March 6; Gershwin Festival, April 20.

**Helena Symphonette**. Conductor: George E. Freiburghaus. Civic Center Auditorium, 2,300. Three concerts; informal appearances.

**Greater Artist Series**. Auspices: Soroptimist Club. President: Thelma Thurston. Civic Center Auditorium, 2,300. Jeannette MacDonald, Oct. 21; Jan Peerce, Nov. 15; Luboshutz and Nemenoff, Jan. 9; Vienna Choir Boys, Feb. 24.

**American Guild of Organists, Montana Chapter**. Dean: Mrs. C. N. Hardy. Civic Center Auditorium, 2,300. Two concerts by Oratorio Chorus, R. J. Troyer and George Lewis, directors; Frank Godley, organist, St. Peter's Pro-cathedral, Sept. 23.

**Orpheus Male Chorus**. Director: George Lewis. Civic Center Auditorium, 2,300. Spring concert; other appearances.

**Music Week Festival**. Auspices: Helena Public Schools. Superintendent: E. H. Fellbaum. Civic Center Auditorium, 2,300.

**Helena Municipal Band**. Conductor: Robert Clark. Memorial Park. Summer Concerts.

### Mayseder Guarnerius Is Given to Juilliard

A Guarnerius violin, valued at approximately \$10,000, has been anonymously presented to the Juilliard School of Music. Known as the "Mayseder," the instrument was made by Joseph Guarnerius del Gesu in 1731. It was formerly in the possession of the violinist Maud Powell, and will now be added to the Juilliard collection of instruments for use by the school's exceptionally gifted artists.





Arthur J. Gaines,  
manager, Minne-  
apolis Symphony



Antal Dorati, con-  
ductor, Minne-  
apolis Symphony



James S. Lom-  
bard, manager,  
University Artists  
Course

## Minneapolis

By PAUL S. IVORY

The Minneapolis Symphony is celebrating its fiftieth anniversary during the 1952-53 season, and big plans were made to celebrate this Golden Jubilee year. Both of the living ex-conductors of the orchestra, Eugene Ormandy and Dimitri Mitropoulos, are returning for guest appearances, and a variety of other commemorative events are scheduled. Ten television programs sponsored by funds from the Ford Foundation and from WCCO-TV, and arranged through the University of Minnesota's station KUOM, are a special feature of the orchestra's season. It has a new executive vice president in Clarence Cheney, who spends a major portion of his time directing fund-raising activities. There have been only two changes in the personnel of the orchestra. Samuel Baron, flutist, and Robert Tweedy, timpanist, are the new additions.

**Minneapolis Symphony.** University of Minnesota. Auspices: Orchestral Association of Minneapolis and University of Minnesota. Conductor: Antal Dorati. Assistant conductor: Gerard Samuel. President: Stanley Hawks. Executive vice president: Clarence Cheney. Manager: Arthur J. Gaines. Northrop Auditorium, 5,000. Eighteen subscription concerts, two extra concerts, seven twilight concerts, ten young people's concerts (four in St. Paul Auditorium). Subscription series soloists: Claudio Arrau, Nov. 7; Nathan Milstein, Nov. 20; Dorothy Dow and George London, Nov. 28; Vronsky and Babine, Dec. 11; Rafael Druian, Dec. 19; Eugene Ormandy, guest conductor, Jan. 2; University of Minnesota Chorus, with Robert Rounseville and Kenneth Smith, Jan. 9; Robert Jamieson, Jan. 15; Jascha Heifetz, Jan. 23; Artur Schnabel, Jan. 30; Dimitri Mitropoulos, guest conductor, Feb. 27; Apollo Club and Cecilian Singers, with Margaret Harshaw, Set Svanholm, Marko Rothmuller, and Desire Ligeti, March 6; Monique de la Bruichellerie, March 27; Zino Francescatti, April 3; Macalester College Choir, with Leona Scheunemann, Ann Bomar, David Lloyd, and Kenneth Schon, April 10. Extra concert soloists: Chorus of 1,000 boys and girls from Minneapolis high schools; pension fund concert soloist to be announced. Twilight concert soloists: Rafael Druian, Nov. 9; Arthur Grumiaux, Nov. 30; Georgy Sandor, Dec. 7; Gerard Samuel, assistant conductor, Dec. 28; Erwin Laszlo, March 1; St. Olaf Choir, March 15.

**University Artists Course.** Auspices: University of Minnesota department of concerts and lectures. Manager: James S. Lombard. Northrop Auditorium, 5,000. Boys Town Choir, Oct. 9; Nadine Conner, Oct. 23; Minneapolis Symphony, with Jesus Maria Sanroma, Nov. 12; Rudolf Serkin, Nov. 25; William Warfield, Feb. 4; Michael Rabin, Feb. 11; Vladimir

Horowitz, March 9; Ballet Theatre, March 31.

**Metropolitan Opera Company.** Auspices: University of Minnesota department of concerts and lectures, Orchestral Association of Minneapolis, Minneapolis Chamber of Commerce and other organizations. Northrop Auditorium, 5,000. Four performances, May 15, 16, and 17.

**Repertory String Quartet.** 5928 Queen Ave. S. Personnel: Henry Kramer, Robert Anderson, George Kurz, and Eric Wahlin. St. Marks Cathedral, 1,000. Concert, Oct. 12. Concerts to be announced at Benton Hall, YWCA, 500.

**Northwest Sinfonietta.** 88 S. 10th St. Conductor: Henry Denecke. Series of concerts to be announced.

**Cecilian Singers.** Acting director: James McConkie. President: Mrs. Glen Espelien. Bryant J. H. S. Auditorium, 1,500. Concert, Nov. 19; appearance with Minneapolis Symphony March 6. Concert at Minneapolis Woman's Club Assembly, 600, April 15. Two out-of-town concerts.

**Apollo Club of Minneapolis.** 1128 LaSalle Ave. Director: Ralph Williams. President: Eldon J. Morris. Lyceum Theatre, 2,200. Two series of three concerts each. Soloists: Richard Humphrey, Dec. 1, 2, and 3; David Poleri, in April.

**Thursday Musical.** 39 S. 8th St. President and manager: Mrs. Henry S. Godfrey. Benton Hall, YWCA, 500. Luisa Ribacchi, with Societa Corelli, Feb. 5; weekly recitals, alternating between member recitals in Benton Hall and studio concerts.

**Symphonic Woodwinds.** 4233 23rd Ave. S. Personnel: Julia Denecke, Carl Berglund, Alfred Damm, Sherman Walt, and Paul Binstock. Winter and spring concerts to be announced.

## St. Cloud

By HELEN GALE

**Civic Music Association.** President: Edward Weber. Executive secretary and manager: Myrl Carlsen. Technical High School Auditorium, 1,850. John Sebastian and Dorothy Jarnac, Nov. 10; Festival of Song, Nov. 24; Ellabelle Davis and Lawrence Winters, Jan. 18; First Operatic Symphonette, Feb. 7; Luboshutz and Nemenoff, in March; Robert Rounseville, April 20.

**Other events.** Concerts sponsored by the music departments of the State Teachers College, St. Benedict's College, St. John's University, Orpheus Club (male chorus), and local public and parochial schools.

**Macalester College Music Department.** Chairman: Donald N. Ferguson. Raul Spivak, Oct. 7; Flor String Quartet, Oct. 2, Nov. 6, Jan. 9, and May 9.

**Collegium Musicum.** Director: Gerard Samuel. Jeanne d'Arc Auditorium, College of St. Catherine, 600. Three concerts, Dec. 15, Jan. 19, and May 4.

## St. Paul

By JOHN H. HARVEY

The St. Paul Civic Orchestra has this year become affiliated with Macalester College, which has furnished it with a home on the campus. The orchestra retains complete autonomy, however.

**Schubert Club.** 776 Fairmont Ave. President: Mrs. Charles E. Porter. Auditorium Theater, 2,801. Irmgard Seefried, Oct. 21; Friedrich Gulda, Dec. 1; Guiomar Novaes, Jan. 22; New York Quartet, Feb. 7; Ellabelle Davis and Lawrence Winters, March 26.

**Women's Institute.** 55 E. 4th St. Auspices: St. Paul Dispatch and Pioneer Press. Chairman: Mrs. F. John Ward. Auditorium Arena, 12,000. William Kapell, Nov. 6; Festival of Song, Dec. 2; Lucille Cummings and Henri Aubert, Jan. 13; Thomas L. Thomas and Graciela Rivera, April 15; Gershwin Festival, May 5.

## Louisville



William G. Meyer,  
manager,  
Louisville Com-  
munity Concerts



Robert Whitney,  
conductor, Louis-  
ville Orchestra

By WILLIAM MOOTZ

First performances of works by Tom Scott, Peter Mennin, Carlos Chavez, and Lukas Foss will be given this season by the Louisville Orchestra, which commissioned them. Roy Harris was also commissioned to write a new piano concerto, but he asked that its first performance be postponed until next year. The new orchestra manager is R. H. Wangerin.

The University of Louisville School of Music, in association with the Kentucky Opera Association, newly organized this year, will present productions of Verdi's La Traviata, and Menotti's The Medium and The Telephone at Columbia Auditorium. The Louisville Orchestra will be in the pit. Director for these productions will be Moritz Bomhard, who will also present a season of thirteen operas over the local television station, WAVE-TV.

**Louisville Orchestra.** 830 S. 4th St. Auspices: Louisville Philharmonic Society, Inc. Conductor: Robert Whitney. President: Mrs. Dann C. Byck. Manager: R. H. Wangerin. Columbia Auditorium, 1,800. Five pairs of regular concerts; four high school concerts; sixteen children's concerts. Regular concert soloists: Szymon Goldberg, Nov. 12 and 13; Charmie Riesley, soprano, and Robert Below, pianist, Dec. 10 and 11; Lee Luvisi, pianist, Jan. 14 and 15; Andres Segovia, Feb. 11 and 12; Vera Zorina, March 11 and 12.

**Community Concerts.** Baldwin Piano Co., 310 W. Broadway. Manager: William G. Meyer. Memorial Auditorium, 3,000. Danish National

## Minnesota

**St. Paul Civic Opera Association.** 143 W. 4th St. Conductor: Leo Kopp. Stage director: Phil Fein. President: Julian S. Gilman. Secretary: E. A. Furni. Auditorium Theater, 2,801. La Traviata, Nov. 13, 14 and 15; Tosca, Jan. 15, 16 and 17.

**St. Paul Civic Orchestra.** Macalester College Gymnasium, 800. Three concerts. Ian Morton, guest conductor, Dec. 7; others to be announced.

**St. Paul Pop Concerts.** Auspices: St. Paul Civic Opera Association, St. Paul Figure Skating Club, St. Paul Musicians Association (AFM), and the City of St. Paul. Conductor: Hermann Herz. Secretary: E. A. Furni. 143 W. 4th St. Concerts on Tuesdays, Thursdays and Saturdays, July 8 to Aug. 30.

**Hamline University Music Department.** Chairman: Russell G. Harris. Hamline Little Theater, 300. Bridge-man Hall, 614. Two concerts by local members of International Society for Contemporary Music; faculty chamber-music programs, Jan. 12, March 19, and April 7.

## Kentucky

Radio Orchestra, Nov. 4; Carol Smith, Dec. 12; Byron Janis, Jan. 5; Boston Pops Orchestra, Feb. 1; Mata and Hari, March 17.

**Chamber Music Society.** Playhouse, 400. New Music Quartet, Oct. 12; Louisville String Quartet, Jan. 11; New York Quartet, Feb. 8; Budapest Quartet, Feb. 20; Amadeus Quartet, March 8.

**Louisville Philharmonic Chorus.** 951 Starks Bldg. Director: Edward Barret. President: Don J. John. Columbia Auditorium, 1,800. Two concerts, Nov. 19 and March 2.

**University of Louisville School of Music.** Gardencourt, 250. Benjamin Owen, pianist, Nov. 23; Edwin Ideler, violinist, Dec. 14; Benjamin Owen, Feb. 7; Fletcher Smith, baritone, Feb. 15; Doris and Benjamin Owen, duopianists, March 22; Festival of Contemporary Music, May 8, 9, and 10.

## Lexington

By CHARLES G. DICKERSON

**Central Kentucky Community Concert Association.** University Memorial Coliseum, Euclid Ave. President: R. D. McIntyre. Memorial Coliseum, 13,000. George London, Oct. 27; Danish National Radio Orchestra, Nov. 3; Cleveland Symphony, with Carroll Glenn, Nov. 15; Jaroff Male Chorus, Dec. 3; Vladimir Horowitz, Jan. 23; Boston Pops Orchestra, Feb. 2; Gershwin Festival, Feb. 19; Dorothy Kirsten and Richard Tucker, date to be announced.

**University of Kentucky Symphony.** University of Kentucky. Conductor and manager: Edwin E. Stein. President: Herman L. Donovan. Memorial Coliseum, 13,000; Memorial Hall, 1,200. Four to six concerts; fifteen free concerts by faculty and guest artists.

**Central Kentucky Youth Symphony.** Fine Arts Bldg., University of Kentucky. Auspices: Central Kentucky Youth Music Society. Conductor: Marvin Rabin. President: T. L. Adams. Six concerts; short tours.

**Central Kentucky Chamber Music Society.** Fine Arts Bldg., University of Kentucky. President: Thornton Scott. Six concerts by the University String Quartet and visiting chamber-music groups.



Dietrich Dirks,  
president, Sioux  
City Artist Series

Leo Kucinski,  
conductor, Sioux  
City Symphony

## Sioux City

By BILL DARDEN

**Sioux City Symphony**, 404 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association. Conductor: Leo Kucinski. President: Wiley E. Mayne. Municipal Auditorium, 5,000. Five subscription concerts. Soloists: Benny Goodman, Oct. 19; Percy Grainger, Nov. 30; Leo Kucinski, Feb. 15; Jorge Bolet, March 15; Igor Gorin, April 12.

**Concert Artist Series**, 404 Commerce Bldg. Auspices: Sioux City Concert Course. President: Dietrich Dirks. Orpheum Theatre, 2,648. Robert Shaw Chorale, Oct. 27; Jan Pearce, Nov. 19; Herva Nelli, with Sioux City Symphony, Jan. 26; Alexander Brailowsky, Feb. 16; Zino Francescatti, March 30.

**Sioux City Choral Association**, 3319 Jennings St. Director: Paul Snyder. Appearances alone, with orchestra, and with the Monahan Post Band; radio concerts.

**Monahan Post Band**, 1221 Summit St. Auspices: Monahan Post 64, American Legion. Conductor-manager: Leo Kucinski. Grandview Park Bandshell, 5,000. Concerts each Sunday night during summer months; midweek concerts in city's smaller parks.

**Morningside College Conservatory of Music**, Morningside Ave. Director: Paul MacCollin. Annual music festival with orchestra, chorus, and soloists; two-week choir tour in winter; one-week band tour in spring; faculty and student recitals.

## Mt. Vernon

By EUGENE DEVEREAUX

Cornell College is celebrating its centennial in 1953, and the occasion will be marked by special programs, one of which will include the premiere of the Symphonic Cantata: Song of Affirmation, by Norman Dello Joio. The work was commissioned by the college and will be performed by the College Oratorio Society with the Chicago Symphony under the direction of Rafael Kubelik.

**Cornell College Conservatory of Music**. Director: Paul B. Beckhelm. College Chapel, 1,100.

May Music Festival. Programs by the Chicago Symphony, soloists to be announced.

Lecture and Concert Series. Carol Smith, contralto, Nov. 7; Carl Weinrich, Feb. 4; Harriette Ann Gray Dance Troup, Feb. 17.

Faculty recitals. Mischa Meller, pianist, Nov. 16; Eugene Devereaux, organist, Nov. 23; Ruth Ray, violinist, Jan. 8; Dolores Hanke, Norman McLean, voice, Feb. 15; carillon recitals, Eugene Devereaux, carillonneur. Opera workshop; Weill's Down in the Valley; and Menotti's The Telephone, Nov. 21. Oratorio Society, Paul B. Beckhelm, director; Handel's Mes-

siah, Dec. 14. College Symphony, Richard Morse, conductor. College Choir, June McConlogue, director. College Band, Richard Morse, conductor.

**Mt. Vernon Music Club**. President: Mrs. Kerwin Glattly. Monthly programs; one open program, with visiting artist, in college chapel.

## Waterloo

By MARION L. SMITH

The Waterloo Symphony Association will present a children's concert which, for the first time this season, will be included in the orchestra's budget so that no charge will be made for admission.

**Waterloo Symphony**. Auspices: Waterloo Symphony Association. Conductor: Otto Jelinek. President: Charles F. Swisher. Secretary: Mrs. Wayne Gifford, 1912 W. 7th. East High School and West High School Auditoriums, 1,200. Four free concerts. Soloists: Otto Jelinek, violinist, Nov. 23; Waterloo Civic Mothers Chorus, Feb. 18. Children's concert, April 19.

**Waterloo Teachers - Community Concert Association**. President: Herbert Goodwin. Secretary: Mrs. Joe Cropper, 127½ Leland. Paramount Theatre, 1,800. John Sebastian and Dorothy Jarnac, Nov. 13; Thomas L. Thomas, Dec. 10; Helen Traubel, Feb. 19; Gershwin Festival, May 7.

**American Guild of Organists, Waterloo Chapter**. Dean: Lucille Schmidt, 210½ Independence Ave. First Methodist Church, 1,200. Two performances of Handel's Messiah, under the direction of Elwood Keister, with soloists chosen by audition, Nov. 30.

## Cedar Rapids

By DONALD D. KEY

A reorganized, newly-incorporated administration is expanding the activities of the Cedar Rapids Symphony. The orchestra now has an increased budget, additional personnel, and a business manager. The Coe College Concert Series is new this year.

**Cedar Rapids Symphony**, 524 Second Ave., S. E. Auspices: Cedar Rapids Symphony Orchestra Association. Conductor: Joseph Kitchin. President: Thomas Pirnie. Manager: James Meaghan. Coe Auditorium, 1,200; Memorial Coliseum, 3,000. Five concerts. Soloist: Claramae Turner, Nov. 5; others to be announced.

**Cedar Rapids Community Concert Association**. President: Morris B. Katzoff. Secretary: Russell Lemley. Paramount Theatre, 1,945; Memorial Coliseum, 3,000. Mack Harrell, Nov. 14; Rudolf Firkusny, Dec. 1; Gershwin Festival, March 9; Denver Symphony, April 20.

**Coe College Concert Series**. Coe Auditorium, 1,200. Longines Symphonette, Oct. 1; Robert Shaw Chorale, Oct. 23; Whittemore and Lowe, Jan. 19; Richard Bonelli, Feb. 17; Page-Stone Ballet, March 7.

Pop series. Co-sponsored with the Trust Fund, American Federation of Musicians. Coe Auditorium, 1,200. Seven concerts.

## Davenport

By INA B. WICKHAM

**Tri-City Symphony**, 2915 Middle Rd. Auspices: Tri-City Symphony Association. Conductor: Harry John Brown. President: Don Colvin. Man-



Frank Noyes,  
conductor of the  
Drake - Des  
Moines Sym-  
phony

ager: Mrs. R. B. Von Maur. Masonic Temple, 3,000. Five subscription concerts; seven young people's concerts; two Pop concerts. Subscription series soloists: Helen Traubel, Nov. 9; Puccini's Madama Butterfly, in concert version, with local soloists and chorus; Camilla Wicks, Jan. 25; Byron Janis, Feb. 22; David Poleri, March 22.

**Civic Music Association**, 2404 Pershing Ave. President: Henry Priester. Manager: Mrs. O. K. Iles. Orpheum Theatre, 2,500. Chicago Symphony, Oct. 21; Franz Rupp, Nov. 11; Festival of Song, Dec. 9; Ellabelle Davis, Feb. 24; Ballet Theatre, March 24.

**Community Orchestra**, 2915 Middle Rd. Conductor: Harry John Brown. Training orchestra for Tri-City Symphony. One concert.

## Des Moines

By FRANCIS J. PYLE

Grass-roots opera has been capturing the imagination of many Iowans as is apparent by the large audiences that have attended the Drake College of Fine Arts Nights of Opera performances. The directors plan to continue the policy of presenting unusual works, including several contemporary operas.

The Drake-Des Moines Symphony is expanding its activities and, for the first time, will admit other than season ticket holders to its concerts. The public school music program has also been expanded; its work will culminate in a spring festival under the direction of Lorrain E. Watters, supervisor of music.

**Drake-Des Moines Symphony**. Drake University. Auspices: Drake-Des Moines Symphony Association. Conductor: Frank Noyes. President: Albert Robertson. Manager: Robert Stuhler. KRNT Radio Theatre, 4,200. Four subscription concerts. Soloists: Yehudi Menuhin, Nov. 9; John Ehrlich, Jan. 18; Gyorgy Sandor, March 15; winners of young artist's auditions, May 3.

**Des Moines Civic Music Association**. President: Lorrain E. Watters. Manager: Sam Schloss. KRNT Radio Theatre, 4,200. Chicago Symphony, Oct. 27; Robert Merrill, Jan. 26; William Kapell, Feb. 19; Victoria de los Angeles, March 6; Ballet Theatre, March 23; Minneapolis Symphony, April 13 (two concerts, including a young people's matinee).

**Drake University College of Fine Arts**. Director: Frank B. Jordan. University Auditorium, 1,000; KRNT Radio Theatre, 4,200. University Chorus, Ralph Woodward, director; Handel's Messiah, two performances, Dec. 15. A Cappella Choir, Ralph Woodward, director; tour, April 13 to 17. Night of Opera, four performances. Concert Band, Gordon Bird, conductor; two concerts, Jan. 9 and March 22; tour, March 23 to 27. Faculty recitals.

**Des Moines Municipal Band**. Auspices: Musicians' Union and Des Moines Civic Music Association. Conductor: Lorrain E. Watters. Six Sunday evening concerts during the summer.

**Iowa High School Music Association and Iowa Music Educators Association**. IHSMA president: P.

## Iowa

S. Lapham. IMEA president: Gordon W. Bird. Local co-ordinator: Lorrain E. Watters. KRNT Radio Theatre, 4,200. All-Iowa High School Music Festival: Myron Russell, guest orchestra conductor; William Gower, guest band conductor; Max Krone, guest choral conductor; Nov. 28 and 29.

**KRNT Radio Theatre**, 10th and Pleasant Sts. Manager: Duane C. Peterson. KRNT Radio Theatre, 4,200. Robert Shaw Chorale, Oct. 21; Boston Symphony, March 14; Metropolitan Opera Company, May 14.

## Council Bluffs

By KATHLEEN SHAW MILLER

**Western Iowa Civic Music Association**, 189 Keeline Ave. President: Gerald E. Bisbee. Thomas Jefferson High School Auditorium, 600. Joanne and Jeanne Nettleton, Oct. 22; Ana Maria Spanish Ballet, Nov. 26; Ellabelle Davis, Jan. 30; Lanny Ross, March 4.

**Council Bluffs Civic Music Group**, 417 W. Graham Ave. Conductor: Richard E. Walter. President: Alfred T. Neilsen. Broadway Theatre, 1,200. Production of New Moon, Oct. 28 and 29.

**Council Bluffs Music Teachers Association**, 538 E. Pierce. President: Ruth Schlemmer Phillips. Monthly student recitals; four young artist recitals.

## Montana

## Billings

By WAYNE DOOLEN

**Billings Symphony**. Conductor: Robert Steffanson. President: Mrs. L. T. Christian. Manager: Ralph Klee. Billings Senior High School Auditorium, 850. Three concerts. Soloists: Amparo Iturbi, in November; others to be announced.

**Community Concerts**. President: J. E. Vogel. Fox Theatre, 1,500. Walter Cassel, Dec. 3 and 4; Vivian Della Chiesa, Jan. 13 and 14; Ballet Russe de Monte Carlo, Feb. 25 and 26; Gershwin Festival, April 16 and 17.

**Eastern Montana College of Education**. Community Band. Sponsored by Eastern Montana College and Rocky Mountain College. Conductor: Lloyd Schmidt. Concerts during the school year.

**Community Chorus**. Director: Robert Steffanson. Handel's Messiah and Brahms's Requiem, with Billings Symphony, dates to be announced.

## Foster Memorial Bust Unveiled in Washington

A memorial bust of Stephen Foster, the work of Walter Hancock, was unveiled by Evelyn Foster Mornewick, niece of the composer, at the Library of Congress on Jan. 12. Speaker at the ceremony, sponsored by the library and Foster Hall of the University of Pittsburgh, was John Tasker Howard, biographer of the composer. Music was provided by Rose Bampton and the United States Marine Band-Orchestra, under the direction of Lt. Col. William F. Santelmann.



## Youngstown



John H. Krueger, conductor of the Youngstown Symphony



Mrs. Carl W. Ullman, president, Monday Musical Club

By WILLIAM R. LOCH

The Youngstown Philharmonic, re-organized last year as an all-professional orchestra, has expanded its activities this season by adding one concert to its regular series. The orchestra's sponsoring organization, the Youngstown Symphony Society, will support a new community chorus to assist in the performance of major choral works. John H. Krueger, conductor of the orchestra, will direct the chorus.

**Youngstown Philharmonic**, 36 N. Phelps St. Auspices: Youngstown Symphony Society. Conductor: John H. Krueger. President: E. Alex Molsenke. Stambaugh Auditorium, 2,527. Four concerts.

**Monday Musical Club, Inc.**, 618 Dollar Bank Bldg. President: Mrs. Carl W. Ullman. Stambaugh Auditorium, 2,527. Charles L. Wagner Opera Company, presenting Carmen, Oct. 16; Danish National Radio Orchestra, Nov. 16; Buffalo Philharmonic, with Lily Pons, Feb. 5; Gershwin Festival, Feb. 17; Festival of Song, March 3; Boston Pops Orchestra, March 26; Philadelphia Orchestra, April 27. Extra concert: Handel's Messiah, in December.

**American Guild of Organists, Youngstown Chapter**. Dean: Mrs. Paul Adams. Trinity Church, 1,000. Four recitals. Richard Purvis, Dec. 5; George William Volkell; others to be announced.

## Berea

By BOB A. BEACH

**Baldwin-Wallace Conservatory**, Kulas Musical Arts Bldg., 102 Front St. Director: Cecil W. Munk. Fanny Nast Gamble Auditorium, 900.

**Baldwin-Wallace Symphony**. Conductor: James R. Lerch. Two concerts, Feb. 1 and March 1.

Concert Band. Conductor: Frederick C. Ebbs. Guest conductor: Edwin Franco Goldman. Two concerts, Feb. 27 and May 3.

A Cappella Choir. Director: Varner M. Chance. One concert, April 12.

Bach Festival. Festival orchestra, George Poinar, conductor; Bach Chorus, Cecil W. Munk, director; Brass Choir, Frederick C. Ebbs, conductor. Soloists: Mary Marting Pendell, Frances Lehnerts, Glenn Schnittke, Phillip MacGregor, Farley Hutchins, William Hebert.

## Akron

By OSCAR SMITH

The Tuesday Musical Club is presenting an opera this season for the

first time in many years. The Sunday Evening Concerts, sponsored by the Akron Jewish Center, are again being presented to the public free of charge.

**Tuesday Musical Club**, 226 S. Main St. President: Mrs. Albert Voth. Akron Armory, 2,510. Cleveland Orchestra, Oct. 28; Charles L. Wagner Opera Company, presenting Carmen, Nov. 18; Guiomar Novaes, Dec. 9; Appleton and Field, Jan. 20; Eugene Conley, Feb. 17; Patrice Munsel, March 3; Cleveland Orchestra, with Michael Rabin, April 7.

**Sunday Evening Concerts**. Chairman: David Kahn. Akron Jewish Center Auditorium, 1,000. Paul Badura-Skoda, Nov. 23; Joseph Gingold and Leonard Shure, Jan. 4; Budapest Quartet, March 8.

**Children's Concert Society**. President: Mrs. Wesley R. Troesch. Akron Armory, 2,510. Three children's concerts by the Cleveland Orchestra.

**Akron Civic Chorus**. Director: William Albert Hughes. President: Norman Ott. Goodyear Theatre, 1,624. Handel's Messiah, Dec. 14.



Cecil W. Munk, director of the Baldwin-Wallace Conservatory



Rexford Keller, chairman, Ohio Wesleyan University Artist Series

## Delaware

By TILDEN WELLS

Local emphasis on chamber music received a boost with the organization of a resident group, the Sanborn Trio: Romine Hamilton, violin; Robert Hladky, cello; Robert Lawrence, piano.

**Ohio Wesleyan University Music Department**. Director: Rexford Keller.

Artist Series. Chairman: Rexford Keller. Gray Chapel, 1,800. George London, Oct. 31; Appleton and Field, Jan. 16; Monique de la Bruchollerie, Feb. 27; Ossy Renardy, March 16; Rochester Philharmonic, April 8.

Chamber Music Series. Sanborn Hall Auditorium, 600. Sanborn Trio, Jan. 5; Hungarian Quartet, Feb. 13.

Concerts and recitals by faculty members; University Symphony, Romine Hamilton, conductor; A Cappella Choir, Rexford Keller, director; University Concert Band, Charles Thompson, conductor; glee clubs, Robert Bowlus and Gordon Almstead, directors.

Other events: Christmas concerts, Dec. 14 and 16; Verdi's Requiem, with combined choral groups, symphony, and soloists, March 15; High School Music Festival, Feb. 7; Summer Music Clinic, in June.

## Canton

By MARY B. MICO

The Canton Civic Opera Association appointed Albert K. Germanson of Columbus, Ohio, as its new producer-director.

**Canton Symphony**, 1717 Market

Louis Lane, conductor, Canton Symphony



Ave. N. Auspices: Canton Symphony Orchestra Association. Conductor: Louis Lane. President: Joseph W. Saxton. Timken High School Auditorium, 1,100. Four subscription concerts. Soloists: Jean Casadesus, Oct.

## Oklahoma City

By TRACY SILVESTER

**Oklahoma City Symphony**. Auspices: Oklahoma City Symphony Society. Conductor: Guy Fraser Harrison. Manager: Bennie Turner. Municipal Auditorium, 6,500. Ten subscription concerts; three Pop concerts; five children's concerts; twenty Sunday evening broadcasts; nine out-of-town concerts. Subscription series soloists: Mischa Elman, José Echaniz, Carol Smith, Whittemore and Lowe, Yi-Kwei Sze, Roberta Peters, Clifford Curzon, Robert Gerle, Gariel Magyar, Robert Rudie (concertmaster).

Little Symphony Series. Five concerts by players in the Oklahoma City Symphony.

**Oklahoma Publishing Company**. Manager: James Burge. Charles L. Wagner Opera Company, presenting Carmen; Ballet Theatre; Robert Merrill; production by the Metropolitan Opera Company.

**Municipal Auditorium**. Manager: Dee Fuller. Musicals, plays, and popular artists.

**University of Oklahoma Celebrity Series**. Manager: Mone L. Frierson. Eleanor Steber, Jan Peerce, Robert Shaw Chorale, Rudolf Firkusny, Ballet Russe de Monte Carlo.

**Twilight Time Summer Series**. Auspices: First Christian Church. Edgemere Under the Stars Amphitheatre, 3,000. Conductor: Tracy Silvester. Orchestral and choral concerts.

**Junior Symphony**. Auspices: Oklahoma City Junior Symphony Society. Conductor: Eric Parham.

## Tulsa

By MAURINE HALLIBURTON

**Tulsa Philharmonic**, 710 S. Main St. Conductor: H. Arthur Brown. President: Burch Mayo. Manager: Lucy May Smith. Convention Hall, 2,854. Twelve regular concerts; eight youth concerts; six Green Room talks on music. (Youth concerts and Green Room talks, projects of the Women's Association of Tulsa Philharmonic Society.) Soloists: Risé Stevens, Nov. 10; Witold Malczewski, Nov. 24; Constance Keene, Dec. 22; Gyorgy Sandor, Jan. 26; Leonard Rose, Feb. 9; Young Artists Auditions winner, Feb. 23; Byron Janis, March 9; Genevieve Warner, Helen George, David Lloyd, Michael Rhodes, and chorus, in concert version of La Bohème, March 23; Szymon Goldberg, April 6; Robert Merrill, April 20.

**Civic Music Association**, 517 McBirney Bldg. President: Louis Sykes. Central High School Auditorium, 1,600. Gina Bachauer, Oct. 17; St. Louis Symphony, Dec. 3; Iva Kitchell,

22; Paul Badura-Skoda, Jan. 28; Leonard Rose, March 11; Mischa Mischakoff, April 22.

**Canton Civic Music Association**. President: William G. Meyer. Timken High School Auditorium, 1,100. Aaron Rosand, Nov. 18; Jean Graham, Jan. 7; Jerome Hines, Feb. 14; Vienna Choir Boys, March 21.

**Canton Civic Opera Association**. Producer-director: Albert K. Germanson. Musical director: George Kantzer. Timken High School Auditorium, 1,100. Rose Marie, Nov. 14 and 15; other productions to be announced.

## Oklahoma



Guy Fraser Harrison, conductor of the Oklahoma City Symphony



H. Arthur Brown, conductor of the Tulsa Philharmonic

Feb. 13; Festival of Song, Feb. 22; Jerome Hines, May 14.

**Tulsa Opera, Inc.**, 1610 S. Boulder. Director: Ralph Sassano. President: David Eugene Fields. Convention Hall, 2,854. Two productions.

**Carson Attractions**, 515 S. Boston Ave. Manager: Richard Compton Carson. Dancers of Bali, Nov. 12; Slavenska-Franklin Ballet, date to be announced.

## Arkansas

## Little Rock

By NELL COTNAM

The Arkansas Symphony launched its first season under the directorship of Sidney Palmer, formerly conductor of the Houston Symphonette and the New Braunfels Symphony. Ten soloists are appearing in a season of five concerts given by the new orchestra.

**Arkansas Symphony**. Auspices: Arkansas Symphony Society. Conductor: Sidney Palmer. Robinson Memorial Auditorium, 2,986. Five concerts, dates to be announced. Soloists: Benno and Sylvia Rabinof; Patricia McCracken, harpist; Felix Ponziani, violinist; E. W. Brockman, flutist; Sidney Palmer, pianist; others to be announced.

**Community Concert Association**. President: James Penick. Robinson Memorial Auditorium, 2,986. Jennie Tourel, Nov. 3; Jaroff Male Chorus, Nov. 28; Paul Badura-Skoda, Jan. 23; Jan Peerce, Feb. 11; Boston Pops Orchestra, March 10.

**Robinson Auditorium Events**. Manager: Arch W. Harville. Robinson Memorial Auditorium, 2,986. Ana Maria's Spanish Ballet, Oct. 20; Amparo Iturbi, Oct. 21; Jean Casadesus, Nov. 14; Jeanette MacDonald, Nov. 25; Oscar Levant, Feb. 19.

—Tenor Wins Jugg Award—

William McGrath, tenor, won the sixth annual Jugg, Inc. Award, entitling him to a Town Hall debut recital next fall.

# Newark

By PHILIP GORDON

An outstanding event in the Newark season will be the world premiere of Nicholas Berezowsky's children's opera, *Barbar*, on Feb. 28, conducted by Thomas Scherman under the auspices of the Griffith Music Foundation.

**Griffith Music Foundation.** 605 Broad St. President: Mrs. Parker O. Griffith. Concert and business manager: Harry Mack. Educational director: Siebolt H. Frieswyk. Four concert series, four special events, numerous educational activities.

**Mosque Theatre, 3,500.** Master Piano Series: Vladimir Horowitz, Nov. 2; Byron Janis, Dec. 14; Gina Bachauer, Jan. 11; Solomon, March 8. Symphony Series: Boston Symphony, Pierre Monteux, conducting, Dec. 2; New York Philharmonic-Symphony, Bruno Walter, conducting, Jan. 6; Little Orchestra Society, with Rudolf Serkin, March 3; Philadelphia Orchestra, April 13. Young People's Series: Little Orchestra Society, with various soloists, Nov. 22, Dec. 13, Jan. 10, Feb. 28. Special Events: Dancers of Bali, Oct. 23; Ballet Theatre, April 18.

**Woman's Club of Orange, 1,200.** Così fan tutte, with Brenda Lewis, Jean Madeira, Virginia Haskins, Paul Knowles, Glauco D'Attili, Feb. 24.

**Griffith Auditorium, 400.** Chamber Music Series: Stuyvesant Quartet, Oct. 30; Amadeus Quartet, Jan. 29; New York Quartet, Feb. 26. Music Institute: Howard Hanson, David Randolph, Leonid Hambro, Jascha Zayde, Fay Frisch, Marshall Bartholomew, Maurice Eisenberg, Tsuya Matsuki, Oct. 11. Young Artists Series: Arliss Heukelikian, Dorothy Jacobs, Nov. 16; Thomas Shepard, Abby Webster, Jan. 18; Marian Burke, Angelica Lozada, Feb. 15.

**Jewish Community Center of Essex County, 652 High St.** President: Joseph Kruger. Chairman of music committee: Leonard Weingarten. Director of adult activities: Meyer Schreiber. Fuld Hall, 1,000. Hazomir Choral Society, Mark Silver, conductor, Jan. 25; Center Symphony, Mark Silver, conductor, Feb. 8; Center Symphony and Hazomir Choral Society, soloists to be announced, June 7.

**Newark Museum, 49 Washington St.** Sponsors: Mr. and Mrs. Franklin Conklin, Jr., and Mr. and Mrs. Leonard Dreyfuss. Musical director: Rodney Saylor. Manager: Mrs. Rodney Saylor. Museum Court, 1,200. Five free Sunday afternoon concerts by ensembles and soloists to be announced, first Sunday of each month starting in November.

**Newark Alumni Chorus, 31 Green St.** Auspices: Newark Board of Education. Director: Dorothy I. Schneider. President: Walter Jackson. Arts High School Auditorium, 600. Five concerts. Tenth anniversary concert, Oct. 6; three Christmas concerts; spring concert with soloists to be announced.

**New Jersey Symphony, 16 Lackawanna Plaza, Orange.** Conductor: Samuel Antek. President: W. Osgood Morgan. Orange High School Auditorium, 1,300; Mount Hebron Junior High School Auditorium, 1,100. Three pairs of subscription concerts (first of each pair played in Orange, the second in Montclair); six children's concerts in Summit, Maplewood, Montclair. Subscription series soloists: Eugene Istomin, Nov. 10 and 11; Ruth Posselt, Feb. 16 and 17; Beethoven's Ninth Symphony, soloists and chorus to be announced, April 27 and 28.



Mrs. P. O. Griffith, president of the Griffith Music Foundation

Guglielmo Sabatini, conductor of the Trenton Symphony

## Atlantic City

By WILLIAM McMAHON

The past summer season saw the advent of two strawhat opera companies and a concert series in adjoining Ventnor. These events offset the cancellation this season of the Teachers Series. Community Center is continuing its Sunday night series into March with additional concerts by its own musical organization, the Center Symphonette and the Judean Choir.

Healthy musical signs include a movement to revive the Atlantic City Symphony and the formation of the professional Co-Opera Company. There are hopes that by the summer of 1953 a new bandshell will have been built on a municipally-owned pier.

**Center Symphonette.** Auspices:

## Sacramento

By WILLIAM C. GLACKIN

For the first time in five years the Sacramento Philharmonic will charge admission to its concerts, still partly financed by the city and county of Sacramento, the Music Performance Trust Fund and benefit performances by the United States Marine Band.

**Sacramento Philharmonic.** Auspices: Sacramento Philharmonic Association. Conductor: Fritz Berens. President: Hal A. Eastman. Memorial Auditorium, 4,400. Six regular concerts; one Pop concert; two free youth concerts. Soloists: Richard Ellsasser, organist; Robert Mueller, pianist; Konrad Liebrecht, violinist; Winifred Burn, pianist; Raymond Manton, tenor; Sacramento Choral Society and Bach Choir.

**Saturday Club Celebrity Series.** Manager: Wilma Hack Murphy, 1312 K St. Memorial Auditorium, 4,400. Ana Maria's Spanish Ballet, Nov. 13; San Francisco Symphony, Leopold Stokowski, conducting, Dec. 11 (with a matinee youth concert conducted by Julius Haug, with Maryanne Bullock, pianist); Nathan Milstein, Jan. 30; First Operatic Symphonette, Feb. 26; Leonard Warren, March 4; Artur Rubinstein, May 6; local production of Plotow's *Martha*, directed by Julia Monroe, date to be announced.

**Sacramento Music Series.** Directors: Carolyn Ware and Mabel Hazelton, c/o Weinstock-Lubin Co. Memorial Auditorium, 4,400. George London, Nov. 12; Vladimir Horowitz, Nov. 30; Ballet Theatre, March 12; Solomon, April 16. Extra events: Boston Symphony, May 10; Zino Francescatti, March 15.

**E. B. Crocker Art Gallery Series.** 216 O St. Director: Don Birrell. Crocker Gallery, 300. Louis Schenk, pianist, Oct. 19; Raymond Manton, tenor, Nov. 16; Barbara Long, violinist, Dec. 21; Clair James, pianist, Jan. 18; Dorothy Franklin, pianist, May

Jewish Community Center. Conductor: Herman Feidler. Manager: Harry Segal. Stern Auditorium, Community Center, 500.

**Atlantic City Festival Orchestra.** Auspices: City of Atlantic City. Conductor: William Madden. Manager: Phil Gravatt. Garden Pier, 3,000.

**Ocean City Concert Orchestra.** Conductor: Clarence Fuhrman. Business manager: Frank Ruggieri. General manager: Laurence P. Lunny.

**Haddon Hall Symphonette.** Conductor: Harold Ferrin. Manager: Robert Leeds. Haddon Hall, 1,000.

**Ventnor Summer Festival.** Auspices: Ventnor City League. Chairman: Joseph Abrams. Secretary: Mrs. Nathan Hoffman. Ventnor City Pier, 1,200.

**Co-Opera Company.** Director: Vincent Speciale. President: Betty Brittingham.

**Mill Playhouse.** Pleasant Mills, and Ship Deck, Morton Hotel, Atlantic City. Mrs. Paul Gellespie, music director. Summer only.

**Judean Choir.** Director: Abigale Hoffman.

## Trenton

**Trenton Symphony.** Auspices: Trenton Symphony Association. Conductor: Guglielmo Sabatini. President: Joseph D'Annunzio. Manager: Anne M. Walker. Trenton War Memorial Auditorium. Five subscription concerts. Soloists: William Saputelli and Marian Head, Dec. 2; Menahem Presler, Jan. 13; Marion Zarzezena, Feb. 17; Lucine Amara, March 17; local pianist, April 21.

## California

17; two other concerts to be announced.

**Sacramento Choral Society.** Conductor: Fritz Berens. President: Ralph Haley. Three concerts, including one with the Sacramento Philharmonic.

**Sacramento Bach Society.** General director and choral director: Frank Pursell. Orchestral conductor: Frederic Errett. Performances of Haydn's *The Creation*, Handel's *Messiah*, and Bach's *B minor Mass*, dates to be announced.

**American Guild of Organists, Sacramento Chapter.** Dean: Charles Martin. Concerts by visiting organists.

**Sacramento State College.** Music department head: Frederick Westphal. Little Symphony, James Adair, conductor. Mixed chorus, Paschal Monk, director. Several concerts and chamber-music events with guest soloists; summer Fine Arts Festival.

**Sacramento Junior College.** Orchestral conductor: David Burnam. Choral director: Stewart Tulley. Two concerts.

**McNeill Club.** Male chorus, Leonard D'Ooge, director. President: Clark Moffitt. One concert.

**Parent-Teacher Chorus.** Women's chorus, Josephine Fithian, director. One concert.

## San Diego

By CONSTANCE HERRESHOF

Werner Janssen has succeeded Leslie Hodge as conductor of the San Diego Philharmonic.

**San Diego Philharmonic.** Conductor: Werner Janssen. Russ Auditorium. Four regular concerts; four young people's concerts. Soloists to be announced.

## New Jersey

**San Diego Symphony.** Conductor: Robert Shaw. Balboa Park Bowl. Summer series, to be announced.

**Los Angeles Philharmonic.** Four concerts. Soloists: Nicole Henriot, Nov. 30; Nan Merriman, Jan. 13; Michael Rabin, Feb. 21.

**San Diego Philharmonic Artist Series.** Rise Stevens, Oct. 1; Yehudi Menuhin, Dec. 7; Solomon, Jan. 24; Vronsky and Babin, Feb. 23; William Warfield, March 7; Janet Collins Company, May 2.

**Civic Music Association.** Friedrich Gulda, Oct. 16; Ballet Theatre, Feb. 16; First Operatic Symphonette, March 4; Vienna Choir Boys, March 8; Dorothy Warenskjold, April 17.

**William E. King Attractions.** Jeanette MacDonald, Nov. 15; Ballet Theatre, Feb. 17; Artur Rubinstein, May 8.

**San Francisco Opera Company.** *La Bohème*, with Dorothy Warenskjold and Jan Pearce, Oct. 27.

**Grossmont Community Concert Association.** Paganini Quartet, Oct. 20; Theodor Uppman, Nov. 25; De Paur Infantry Chorus, Dec. 29; Janice Moudry, March 4; Jorge Bolet, April 9.

**Coronado Community Concert Association.** Angelaires, Oct. 13; Euzkadi, Nov. 20; Edwin Steffe, Feb. 16; Samuel Sorin, March 30.

**Star-Light Opera Company.** Producer: William L. Dean. Balboa Park Bowl. Five productions in the summer.

**Youth Symphony.** Conductor: Leo Scheer. Hoover Auditorium. Concerts to be announced.

**Musical Arts Society.** Conductor: Nicolai Sokoloff. Five chamber orchestra and string quartet concerts in La Jolla.

**San Diego Civic Chorus.** Director: Carl Dewse. Handel's *Messiah* and other oratorios to be announced.

**Concerts to be announced by:** Polyphonia A Cappella Choir, Earl Rosenberg, director; San Diego Choral Club, Inez Anderson, director; American Guild of Organists, San Diego and La Jolla chapters.

### Children's Concert Stirs Community Support

FLINT, MICH.—In conjunction with the children's concert to be given by the Flint Symphony on Feb. 22, the Flint Teachers Association sponsored auditions on Jan. 11 to select two soloists to appear with the orchestra, and the Flint Community Music Association supplied recordings of the works figuring in the program for pre-concert listening. The Radio Department of the Flint public schools likewise devoted two school broadcasts to music on the program.

### Boston Conservatory Adds Two to Faculty

BOSTON.—Two new additions to the faculty of the Boston Conservatory of Music are Roubik Gregorian, Iranian violinist, composer, and conductor, who will head the choral department and teach violin; and Henry Guarino, who will instruct in the music-education department.

### Public Support Urged For National Symphony

WASHINGTON.—Bruno Walter was joined by United States Vice-President Richard M. Nixon in urging a quick public response to the drive for a \$250,000 sustaining fund for the National Symphony. Speaking before a luncheon audience, Mr. Nixon said: "We want our . . . city to have a great orchestra. [It] . . . deserves the support of all who live here."



## South Carolina



Edwin Gerschefski, director of the Spartanburg Music Festival



Albert Fracht, conductor of the Charleston Symphony

## Spartanburg

By DAVID W. REID

Spartanburg's new concert series, the Piedmont Celebrity Series, will present four events in the new City-County Memorial Auditorium.

**Spartanburg Symphony.** Conductor: Henry Janiec. President: W. Hughson Green. Twichell Auditorium, Converse College, 2,000. Two Pop concerts; one children's concert; two festival concerts.

**Civic Music Association.** President: Maury Pearson. Secretary: J. Tom Grier. Memorial Auditorium, 3,400. Jerome Hines, Oct. 10; National Operatic Sextet, Nov. 24; Festival of Song, Jan. 9; Ballet Theatre, Jan. 13; Vienna Choir Boys, Feb. 4; Indianapolis Symphony, Feb. 28.

**Piedmont Celebrity Series.** Memorial Auditorium, 3,400. Charles L. Wagner Opera Company, presenting Carmen, Oct. 23; American Savoyards, Inc., presenting The Mikado, Nov. 19; Boston Pops Orchestra, Feb. 13; Mata and Hari, April 10.

**Music Festival.** Twichell Auditorium, Converse College, 2,000. Orchestral concerts, April 30 and May 2; opera night, May 1.

**Converse College School of Music.** Twichell Auditorium, 2,000. Faculty and student recitals.

## Charleston

By HESTER B. FINGER

**Charleston Symphony.** Conductor: J. Albert Fracht. President: Titus Bissell. Memminger Auditorium, 1,000. Three pairs of concerts; monthly chamber-music concerts, Francis Marion Hotel. Soloists: Edwin Gerschefski, pianist; Margaret Ross, harpist.

**Charleston Community Concert Association.** President: Mrs. John Arthur Siegling. Memminger Auditorium, 1,000. Tossy Spivakovsky, Nov. 20; Monique de la Bruchollerie, Feb. 12; Eleanor Steber, Feb. 25; Little Orchestra Society, March 14.

**Charleston Choral Society.** Director: Vernon Weston. President: Col. Marion S. Lewis. Memminger Auditorium, 1,000. Three concerts; annual presentation of Handel's Messiah.

## Anderson

By MARY HELEN BURRISS

**Anderson Symphony.** Auspices: Anderson Symphony Association. Conductor: Everett McDowell. President: William Prevost. Manager: Mrs. J.

A. Few. Recreation Center Auditorium, 2,500. Three subscription concerts; one children's concert. Local artists as soloists.

**Community Concert Association.** President: Arthur E. Holman, Jr. Secretary: Carolyn Hodges. Recreation Center Auditorium, 2,500. Carolers, Oct. 30; Charles L. Wagner Opera Company, presenting Carmen, Nov. 25; Robert Merrill, March 9; Rudolf Firkusny, April 9.

**Anderson Music Club.** President: Mrs. John Townsend. Recreation Center Auditorium, 2,500. Sponsors piano ensemble, Mrs. Alex Skelton, conductor; and vocal ensemble, Everett McDowell, director.

**Anderson College.** Auditorium, 1,000. Concert by John Townsend, baritone, Oct. 20.

## Nebraska

## Omaha

By KATHLEEN SHAW MILLER

**Omaha Symphony.** 22nd and Dodge Sts. Auspices: Omaha Symphony Orchestra Association. Conductor: Emanuel Wishnow. President: Mrs. Francis Martland. Manager: Cecil W. Slocum. Joslyn Art Museum Concert Hall, 1,200. Five pairs of subscription concerts; four youth concerts (at Technical High School Auditorium, 2,200) under auspices of local chapter of American Federation of Musicians; six summer Pop concerts, at Peony Park Royal Grove. Subscription series soloists: Jerome Hines, Oct. 13 and 14; Jacques Abram, Nov. 24 and 25; Marian Anderson, Feb. 9 and 10; Benno and Sylvia Rabinof, March 16 and 17.

**Tuesday Musical Club.** 225 S. 55th St. President: Mrs. W. Dale Clark. Central High School Auditorium, 1,

500. Hilda Gueden, Nov. 3; Quartetto Italiano, Dec. 8; Ferruccio Tagliavini, Jan. 27; Nathan Milstein, March 2; Rudolf Firkusny, March 23.

**Morning Musicals.** 1327 S. 25th St. Director: Mrs. Howard Kennedy. Joslyn Concert Hall, 1,200. Lucine Amara, Oct. 10; Lilian Kallir, Nov. 20; Irene and Sylvia Rosenberg, Feb. 6; Cornelia Stabler, March 13.

**Joslyn Art Museum.** 22nd and Dodge Sts. Director: Eugene S. Kingman. President: Casper Y. Offutt. Three chamber-music concerts by Fine Arts Ensemble—Gladys May, Emanuel Wishnow, Truman Morsman, and Max Gilbert, Dec. 7, Feb. 22, and April 26. Free Sunday afternoon programs in Concert Hall, 1,200, by regional artists, and in Lecture Hall, 325, by advanced students.

**Omaha Music Teachers Association.** 4861 Burt St. President: Eleanor Lear Graham. Joslyn Concert Hall, 1,200. Concert by members, Feb. 16; monthly young artist recitals, in Lecture Hall, 325; monthly student recitals.

## Lincoln

By ARTHUR E. WESTBROOK

**Lincoln Symphony.** Stuart Bldg. Auspices: Lincoln Symphony Association. Conductor: Leo Kopp. President: Marshall Neely. Manager: D. A. Lienemann. Stuart Theatre. Four orchestral concerts; two concerts by guest artists. Orchestral soloists: Herbert Schmit, Leonard Rose, Michael Rabin, audition winners. Concert artists: Igor Gorin, Solomon.

**Fine Arts Ensemble.** Personnel: Emanuel Wishnow and Truman Morsman, violinists; Max Gilbert, violist; Helen Boyson Bell, cellist; Gladys May, pianist. University Student Union Ballroom. Three concerts.

## Austrian Festivals Announce Programs

VIENNA.—The Fifth International Music Festival, organized by the Wiener Konzerthausgesellschaft, will be held from June 7 to 21 during the Vienna Festival Weeks. The music festival will be opened with a concert performance of Strauss's opera Die Frau ohne Schatten, with the Vienna Symphoniker Orchestra and the Singakademie der Wiener Konzerthausgesellschaft, conducted by Karl Böhm. In view of the great length of this work, which lasts more than four hours, the performance will be given in two parts on consecutive evenings.

The Singakademie will be heard in three concerts directed by Paul Sacher and Heinrich Hollreiser. Programs will include Honegger's oratorio Les Cris du Monde, Bartok's Cantata Profana, Carl Orff's Trionfi, and Debussy's Le Martyre de St. Sebastien. Pas de Coeur, a new ballet by Gottfried von Einem, and Falla's El Retablo de San Pedro, with choreography by Erika Hanka, are to be produced on a ballet night conducted by Ataulfo Argenta, who will also conduct the Symphoniker in K. A. Hartmann's Sixth Symphony, a piano concerto by Boris Blacher, and Wolfgang Fortner's Issak's Opferung. The orchestra will be led in another concert by Karl Rankl, former conductor at Covent Garden in London, in Schönberg's Chamber Symphony No. 2, as well as one of his own symphonies. Leonide Massine's production of the morality play Laudes evangelii, with music by Valentino Bucchi, and several chamber-music concerts and song recitals complete the festival program.

The program for the Salzburg Festival, which will take place from July 26 to Aug. 30, will include performances of three Mozart operas, Don Giovanni, Così fan tutte, and The Marriage of Figaro; Strauss's Der Rosenkavalier; and the premiere of von Einem's Der Prozess, based on the Kafka novel. Concerts by the Vienna Philharmonic and the Mozarteum Orchestra will be supplemented by chamber-music and recital programs. Conductors scheduled to appear are Karl Böhm, Guido Cantelli, Wilhelm Furtwängler, Clemens Krauss, and Bruno Walter. The opera productions will be staged by Josef Gielen, Herbert Graf, Ernst Lothar, and Oscar Fritz Schuh, and Clemens Holzmeister. Stefan Hlawka, and Caspar Neher will serve as designers.

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## Varied Concerts In Chicago Scene

Chicago One of the most pleasant occasions this season was the opportunity to hear Nicolai Malko conduct the Danish National Radio Orchestra at Orchestra Hall on Nov. 9. Mr. Malko's work with the Grant Park Symphony during the summer season has had the respect of Chicago music-lovers for several years. Under his skilled and spirited direction, the Danish orchestra played with ingratiating flexibility. The string section was of a caliber to make most American conductors sigh with envy. Haydn's Symphony in B flat, No. 102, was played with delicate yet substantial tone. Later in the pro-

**University of Nebraska School of Fine Arts.** Chairman, department of music: David B. Foltz. University Coliseum; University Student Union Ballroom. Longines Symphonette, Michel Piastro, conductor (sponsored by the Student Union), Oct. 2.

**University Orchestra.** Conductor: Emanuel Wishnow. Three concerts. Soloists: Lucille Cummings, March 8; senior students, April 12.

Other events: Handel's Messiah, with guest soloists, David Foltz, conductor; Mendelssohn's Elijah, with guest soloists, Arthur E. Westbrook, conductor, May 3; concerts by the University Singers; ROTC Concert Band, Don Lentz, conductor; combined professional music sororities, Arthur E. Westbrook, conductor.

**American Guild of Organists, Lincoln Chapter.** First Plymouth Congregational Church. Concerts by Claire Coci; Alexander McCurdy and Flora Greenwood, dates to be announced. Choral festival, John Lewis, conductor, Feb. 27.

gram, with such a responsive organization under his direction, Mr. Malko succeeded in projecting his vivid conception of Dvorak's New World Symphony.

Leonard Seiber, in a recital at Kimball Hall on Nov. 11, proved to be a thoughtful and thought-provoking pianist. There was discriminating taste shown in his programming, as well as his interpretation.

Other programs were given by Witold Malczuzynski, pianist, Orchestra Hall, Nov. 2; Christian Flagg, pianist, Kimball Hall, Oct. 29; Joann Freeman, pianist, Kimball Hall, Nov. 3; and the Bowling Green University Choir, Kimball Hall, Nov. 15.

Ballet Theatre opened an eleven-day engagement at the Civic Opera House on Oct. 23. Chicago is known as a good ballet city, and it lived up to its reputation by filling the house for all performances. While the troupe boasted the guest appearances of Alicia Markova and David Lichine, it was the permanent stars and the ensemble that gave the run its real value. Among those regularly associated with Ballet Theatre, Alicia Alonso emerged as a prima ballerina of wonderful magnetism. Her Giselle may have lacked the incredible lightness of Markova's, but it had a warmth and womanliness not matched by Markova. Igor Youkevitch still outclassed his male associates in his disciplined form and control.

Jeanette MacDonald appeared at Orchestra Hall on Sept. 28, and Serge Jaroff led a revitalized Don Cossack Chorus in the same auditorium on Oct. 5.

—LOUIS O. PALMER

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James P. Robertson, conductor of the Wichita Symphony

Thomas Gorton, dean of the University of Kansas School of Fine Arts

## Lawrence

By BLANCHE LEDERMAN

**University of Kansas.** School of Fine Arts. Dean: Thomas Gorton. Concert Course. Hoch Auditorium, 3,800. Charles L. Wagner Opera Company, presenting Carmen, Nov. 12; Gina Bachauer, Dec. 15; Kansas City Philharmonic, Feb. 23; Ballet Theatre, March 19; Robert Rounseville, May 6.

**Chamber-Music Series.** Strong Auditorium, 400. New Music Quartet, Oct. 22; Griller Quartet, Jan. 12; New York Quartet, Feb. 18; Amadeus Quartet, March 1.

Concerts by the university symphony, little symphony, chorus, band, glee club; faculty and student recitals.

## Wichita

By LOIS HOLLABAUGH

**Wichita Symphony.** 213 S. Water St. Auspices: Wichita Symphony Society, Inc. Conductor: James P. Robertson. Associate conductor: David Levenson. President: Sam Bloomfield. Manager: Alan Watrous. East High School Auditorium, 2,200. Six regular concerts (repeated for University of Wichita students); twelve concerts for primary and secondary schools; rehearsal broadcasts. Regular concert soloists: Joseph Battista, Oct. 12 and 13; Risé Stevens, Nov. 2 and 3; Ruggiero Ricci, Nov. 30 and Dec. 1; Saint-Saëns' Samson and Delilah, in concert version, with Clara-mae Turner and Lloyd Leech; Gyorgy Sandor, March 1 and 2; Naftzger Award winner, in April.

**Wichita Civic Music Association.** P. O. Box 694. President: W. B. Burnett. East High School Auditorium, 2,200. Blanche Thebom, Oct. 14; Gina Bachauer, Oct. 21; Set Svanholm, Nov. 22; St. Louis Symphony, Dec. 2; Toshiya Eto, Jan. 17; Festival of Song, Feb. 20; Ballet Theatre, March 17.

**Wichita Forum Series.** Auspices: Mrs. William Floto, Harry Peebles, and Cedric A. Johnson. Wichita Forum, 3,940; Arcadia, 1,931. José Iturbi, Oct. 28; Ethel Smith, Nov. 13; Wichita Choral Society, in Handel's Messiah, Dec. 7; Gladys Swarthout, March 4; music festival by Wichita schools, May 5 and 6.

**Wichita Choral Society.** Director: Harold A. Decker. Wichita Forum, 3,940; East High School Auditorium, 2,200. Two concerts. Handel's Messiah, Dec. 7; Mendelssohn's Elijah, March 15.

**Wichita Youth Symphony.** Conductor of high-school group: James P. Robertson. Conductor of intermediate group: Arthur G. Harrell. Manager: Alan Watrous. One concert, March 22.

## Kansas

**University of Wichita.** Symphony, James P. Robertson, conductor. Opera Theatre, Harold A. Decker, musical director; Robert Minser, stage director—Mozart's *Così fan tutte*, Nov. 13, 14, 15, and 18; tour, in March. A Cappella Choir and Madrigal Singers, Harold A. Decker, director; Saint-Saëns' Samson and Delilah, with Wichita Symphony, Feb. 8 and 9; tour, in April.

**Friends University.** Friends Alumni Auditorium, 811. Orchestra, William Kearns, conductor. Symphonic Choir, Fred C. Mayer, director. Cecilian Singers, Elsa Haury, director; concerts for civic groups; Bach's Christmas Oratorio, Dec. 14; Saint-Saëns' Samson and Delilah, with Wichita Symphony and Wichita Choral Society, Feb. 8 and 9; tour, March 15 to 22; spring festival, May 22.

## Pittsburg

By LOUIS STROUP

**Pittsburg Community Symphony.** Conductor: Markwood Holmes. President: E. D. Henneberry. Concert series early in 1953, dates to be announced.

**Kansas State Teachers College Music Department.** Director: Otis Mumaw. College Auditorium, 2,200. Blanche Thebom, Oct. 13; Oklahoma City Symphony, Nov. 20; Christmas concert, with college orchestra and chorus, Dec. 12; De Paur Infantry Chorus, Feb. 4; district high school music festival, April 3 and 4; Modern Dance Group, Texas State College for Women, in April.

## Topeka

**Topeka Civic Symphony.** Conductor: Everett Fetter. High School Auditorium. Three concerts.

**Community Concert Series.** President: Ernest C. Kieswetter. Secretary: Euphemia B. Page. Municipal Auditorium. Richard Tucker, Oct. 15; Charles L. Wagner Opera Company, Nov. 10; St. Louis Symphony, with Elena Nikolaidi, Dec. 1; Zino Francescatti, Jan. 12; Joanne and Jeanne Nettleton, Feb. 10; Gershwin Festival, March 7; event to be announced, in April.

**Fine Arts Society.** Robert Brink and Daniel Pinkham; Mieczyslaw Horszowski; Hungarian Quartet; Pasquier Trio.

## South Dakota

## Vermillion

By W. R. COLTON

**Vermillion Community Artists Series.** Aldo Ciccolini, Nov. 14; David Lloyd, Dec. 17; Risé Stevens, Feb. 29; Minneapolis Symphony, April 16.

**University of South Dakota.** College of Fine Arts Artists Course. Dean: Warren M. Lee. Irene and Sylvia Rosenberg, Feb. 12; George Waln, soloist with U. of S. D. Band, Feb. 19; other events to be announced.

**University Students Convocation Series.** President, student association: Louis Loken. Two programs.



Leslie Hodge, conductor of the Phoenix Symphony

Frederic Balazs, conductor of the Tucson Symphony

## Phoenix

By THYRA PLISKE LEITHOLD

A youth symphony has been formed by Leslie Hodge, the new conductor of the Phoenix Symphony. The Phoenix Opera has become a semi-professional company, employing full-time musical and stage directors, set designer, and costumer. A group known as the Arizona Friends of Music follows the unique procedure of selecting the artists to appear in its programs only after it has outlined the music it wishes to hear.

**Phoenix Symphony.** 19 E. Coronado Rd. Auspices: Phoenix Symphony Association. Conductor: Leslie Hodge. President: O. D. Miller. Phoenix Union High School Auditorium, 2,010. Six subscription concerts; one youth concert; one concert in the Tucson Spring Festival of Arts; one free concert in the Encanto Bowl Shell. Subscription series soloists: Gyorgy Sandor, Nov. 18; William Olvis, Dec. 9; Julian Olevisky, Jan. 20; Phyllis Moffett, soprano, Feb. 17; Barbara Steinbach, pianist, March 10; George Bennett, violinist, April 14.

**Greater Phoenix Series.** 101 E. Adams St. Auspices: Mrs. Archer Linde. Phoenix Union High School Auditorium, 2,010. Ana Maria Spanish Ballet, Nov. 5; Longines Symphonette, Nov. 24; Slavenska-Franklin Ballet, Feb. 28; Jorge Bolet, April 15.

**Phoenix Opera Association.** 420 N. Central Ave. Musical director and president: Lois Albright. Stage directors: Vladimir Rosing and Rol Langhner. Set designer: Nug Cornell. Costumer: Anne La Vance. Phoenix Union High School Auditorium, 2,010. Four productions with local artists. Rigoletto, March 13 and 14.

**Arizona Friends of Music.** Arizona State College, Tempe. Director: Harry Rickel. Belva Kibler, Oct. 12; American Art Quartet, Nov. 23; Frances Mullen, pianist, Dec. 14; Gabor Rejto, April 12.

**Grass Roots Opera of Phoenix.** Musical directors: Julian McCreary and William Fairfield Brown. President: Hartume Poladian. Little Theatre. Hansel and Gretel, Nov. 24 to 29; operatic highlights in March.

**Choral groups:** Orpheus Club, Ralph Hess, director; two local concerts; out-of-town concerts. Lyric Singers, Agnes Holst, director; three concerts.

**Other organizations:** Phoenix Musicians' Club, Mrs. Walter J. Larkin, president; twelve recitals; monthly radio programs; sponsor of six programs at Encanto Shell. Phoenix Symphony Guild, Mrs. O. H. Mackley, president; six preview meetings; co-sponsors, with the Musicians Union, of the Phoenix Symphony youth concert; sponsor of the newly-organized youth orchestra. Arizona Society of Composers, Madeline Schutzbank, president; four regional meetings in Phoenix and Tucson. Piano Teachers Association, Mildred Carruthers, president; benefit concert; teachers' symposiums; monthly meet-

## Arizona

ings. Arizona State Music Teachers Association, Victor Baumann, president. Arizona Federation of Music Clubs, Julie Marie Tibbetts, president; four district meetings; young artists contest.

## Tucson

By REX KING

**Tucson Symphony.** 117 E. Broadway. Conductor: Frederic Balazs. President: Mrs. D. Burr DuBois. University of Arizona Auditorium, 2,522. Five subscription concerts; one Pop concert; children's concerts. Subscription series soloists: Howard Pyle, narrator, Feb. 12; Tucson Community Chorus, March 24; Donna Williams, and Klavivova and Pal, dancers, April 23.

**Saturday Morning Musical Club.** 330 S. Scott. President: Ruth Repine Corlies. Manager: Elizabeth Healy. Temple of Music and Art, 929. Ballet Russe de Monte Carlo Concert Company, Feb. 27; Katie Lee, March 25; Jorge Bolet, April 13.

**University Artist Series.** Dean: John Crowder. University of Arizona Auditorium, 2,522. Mischa Elman, March 17.

**University College of Fine Arts.** University of Arizona. Dean: John Crowder. Liberal Arts Auditorium, 624. Alethea Smith Mattingly, Feb. 17; Edna Church and Andrew Buchhauser, March 2; Elenore Altman, March 23; Jack Smith, April 6; faculty trio, April 14.

**Arizona Friends of Music.** President: Mrs. Tom Ellinwood. Liberal Arts Auditorium, 624. Amadeus Quartet, Feb. 26; Pasquier Trio, March 16; additional event to be announced.

**Tucson Festival Society.** President: Donald Cook. University of Arizona Auditorium, 2,522. Dorothy Maynor, March 12; Helen Traubel, April 17.

**Society of Arizona Composers.** President: Madeline Schutzbank. Temple of Music and Art, 929. One concert; monthly recital meetings.

## Arkansas

## Fayetteville

By HELEN YVONNE HUGHES

**University of Arkansas-Fayetteville Community Concert Association.** Aldo Ciccolini, Oct. 27; St. Louis Symphony, Dec. 3; De Paur Infantry Chorus, Feb. 5; Ossy Renardy, March 4.

**University of Arkansas Department of Music.**

Metz Quartet, quartet-in-residence. University Concert Hall. Eight concerts; other concerts in Arkansas and Georgia cities, and Chicago.

**University Symphony.** Conductor: Minas Christian. Soloists: Digby Bell, pianist, Nov. 2; Oscar Levant, Feb. 20; concerto program with student soloists, May 25.

**University Mixed Chorus and A Cappella Choir.** Director: Herrold Headley. Handel's Messiah, with University Symphony, Dec. 14; spring concert.

**University Woodwind Quintet.** Conductor: Roger Widder. Local concert, Dec. 12; out-of-town concerts.

**University Symphonic Band.** Conductor: E. J. Marty. Spring concert.

Other events: Kenneth R. Osborne, organist, series beginning Nov. 16; Eleanor King, dancer and choreographer, Dec. 3; Schubert Festival of Chamber Music, Feb. 14 and 15.



# Memphis



Burnet C. Tuthill,  
director of the  
Memphis College  
of Music

Mrs. Roscoe  
Clark, president  
of the Beethoven  
Club Civic Con-  
cert Series

By BURNET C. TUTHILL

Two new groups will add to musical activities in Memphis this year, the Ballet Society, under the direction of Raymond Hill of Southwestern College, and the Memphis State College String Quartet, comprising Joy Brown and Noel Gilbert, violinists, Henri Minsky, violist, and Vincent de Frank, cellist.

**Beethoven Club Civic Concert Series.** President: Mrs. Roscoe Clark. Ellis Auditorium, 2,500. Gina Bachauer, Oct. 14; Hilda Gueden, Nov. 11; St. Louis Symphony, Dec. 18; Leonard Warren, March 17.

**Memphis and Mid-South Piano Scholarship Association.** President: Mrs. Douglas H. Sprunt. Ellis Auditorium, 2,500. Robert Shaw Chorale, Nov. 5; young artists, sponsored by the association, Jan. 6; Nicole Henriot, Feb. 10; William Kapell, March 3.

**Arts Appreciation.** President: I. L. Myers. Ellis Auditorium, 2,500. José Iturbi, Oct. 1; Danish National Radio Orchestra, Oct. 31; Ballet Theatre, Jan. 23 and 24; Marguerite Piazza, Nov. 25; Dancers of Bali, in January. Memphis Youth Orchestra, Henri Minsky, conductor; three concerts. Metropolitan Opera Company, two performances, first week in May.

**Memphis College of Music.** Director: Burnet C. Tuthill. Concerts by Southwestern Orchestra, Southwestern Orchestra, Southwestern Singers, and Southwestern String Quartet; faculty recitals.

**Memphis State College.** Director, music department: George Harris. Concerts by string quartet, college orchestra, college chorus; opera production, March 4, 5 and 6.

# Chattanooga

By LOWELL LEHMAN

William C. Herring, who recently completed two seasons as a field representative with Community Concerts, Inc., has replaced Colleen Cosgrove as manager of the Chattanooga Philharmonic Association. Mr. Herring is engaged in co-ordinating the activities of the Chattanooga Symphony and Civic Chorus. Gerald Widoff, former first violinist with the Minneapolis Symphony, has become concertmaster of the orchestra, replacing Harry Shub.

The local chapter of the American Guild of Organists has announced a series of public concerts this season.

The Chattanooga Opera Association will this year present each of its three productions in two-night runs. Max Rudolf, assistant manager of the

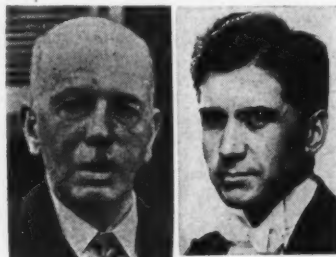


Mrs. Douglas H.  
Sprunt, president,  
Memphis and  
Mid-South Piano  
Scholarship Asso-  
ciation

I. L. Meyers,  
president of the  
Arts Apprecia-  
tion

Metropolitan Opera Company, has accepted an honorary membership to the association's board of directors.

**Chattanooga Symphony.** James Bldg. Auspices: Chattanooga Philharmonic Association. Conductor: Joseph Hawthorne. President: Clarence Shaw. Manager: William Herring. Memorial Auditorium, 5,000. Eight subscription concerts; three youth concerts; Pop concerts; tour programs; young artist concert (soloist chosen in young artist competition); joint appearances with Civic Chorus. Subscription series soloists: Benny Goodman, Oct. 27; Harry Shub, Nov. 24; Claudio Arrau, Jan. 18; Robert Merrill, Feb. 10; Ossy



Werner Wolff,  
conductor of the  
Chattanooga  
Opera Company

Joseph Haw-  
thorne, conduc-  
tor, Chattanooga  
Symphony

Renardy, March 9; Jennie Tourel, April 7.

**Chattanooga Civic Chorus.** James Bldg. Auspices: Chattanooga Philharmonic Association. Director: Joseph Hawthorne. Memorial Auditorium, 5,000. Three subscription concerts, with soloists to be announced.

**Community Concert Association.** Read House. President: DeSales Harrison. Secretary: Margaret Lamb. Memorial Auditorium, \$5,000. Danish National Radio Orchestra, Oct. 24; Robert Shaw Chorale, Dec. 6; Ballet Theatre, Jan. 17; Vronsky and Babin, Feb. 9; Boston Symphony, April 26.

**Chattanooga Opera Association.** Conductor: Werner Wolff. President: Tom Crutchfield. Chattanooga High School Auditorium, 1,500. Carmen, with Clara Mae Turner and Lloyd Leech, Nov. 18 and 20; Faust, in March; Fidelio, with Astrid Varney, in April.

**American Guild of Organists, Chattanooga Chapter.** Dean: Thomas Alexander. St. Paul's Episcopal Church. Seven public programs. E. Power Biggs, Nov. 25; Sam Batt Owens, in January. Festival choral programs and studies of musical services of various religious groups.

**Bach Choral Society.** Director: Werner Wolff. Local churches. Bach choral work, in the spring.

**Miscellaneous organizations:** Chattanooga Music Club, Mrs. George E. Scholze Jr., president; three programs to be announced. Casale Ensemble, John Casale, conductor; two string-ensemble programs. Artists Concert Series, J. Oscar Miller, director; series of special musical events, beginning with José Iturbi, Oct. 21.

# Tennessee

## Philadelphians Introduce New Violin Concerto

THE Philadelphia Orchestra opened its December quota of concerts on the 5th with the premiere of Gian-Carlo Menotti's Violin Concerto in A minor. For this occasion, the distinguished veteran violinist Efrem Zimbalist came out of a self-imposed retirement to win a new generation of friends with his musically playing. Menotti's concerto has great charm, though it is lacking in weight and musical profundity. It is a beguilingly contrived score. Eugene Ormandy was the conductor for this occasion, giving the Friday afternoon audience its first taste of David Diamond's Music for Shakespeare's Romeo and Juliet, a strong and able composition. Also on the program was Richard Strauss's seldom-played Sinfonia Domestica.

On Dec. 8, the orchestra gave its first students' concert of the season, as young people jammed the Academy of Music. Eugene Ormandy produced a new concerto and a new baritone for the occasion. English-born Gordon Jacobs' Concerto for Bassoon and Strings was the novelty, a charmingly unpretentious composition, filled with pleasant moments. Stanley Petrucci played the solo part. Herman Prey, a 23-year old baritone from Berlin, displayed a slender voice which was ably managed in songs by Schubert and Hugo Wolf; the great aria from Verdi's Un Ballo in Maschera found him out of his depth. Mr. Ormandy's conducting of Sibelius' The Swan of Tuonela was one of the evening's highlights.

The Philadelphia Orchestra continued to sponsor premieres with the first performance of Ernst Krenek's Concerto for Harp and Orchestra, in the concert of Dec. 12. Commissioned by Edna Phillips, who played the solo part with her accustomed skill, the new piece seemed nebulous and fragmentary on first hearing. Miss Phillips also played the solo harp in Harold McDonald's suite From Childhood. Sibelius' Symphony No. 2 and Haydn's Le Midi Symphony concluded the program.

On Dec. 19, the orchestra gave its annual so-called Viennese program, with Eugene Ormandy at the helm. This meant a run-through of several of the younger Johann Strauss's waltzes, polkas, and marches, as well as performances of Schubert's Overture to Rosamunde and his Unfinished Symphony. William Kincaid, the orchestra's great first flutist, appeared as the distinguished soloist in Mozart's G major Flute Concerto, which proved the peak of this afternoon concert.

Eugene Ormandy bade temporary farewell to Philadelphia on the eve of his five-week-vacation, on Dec. 26, in an all-Brahms program, which had William Kapell as soloist in the massive Piano Concerto in D minor. Mr. Kapell proved with his sterling performance that he has matured into an artist of great consequence. Especially notable were the beautifully executed light scale passages. The D major Symphony and the Variations on a Theme by Haydn concluded this second program of the Brahms cycle.

Dec. 29 found Alexander Hilsberg on the podium, as William Kapell continued his services as soloist, this time playing with great effect the percussive Prokofiev Piano Concerto No. 3. Mr. Hilsberg, now permanent conductor of the New Orleans Symphony, was the first guest of the season. His leading of Berlioz' Symphonie Fantastique was wonderfully well integrated and filled with a variety of nuance. He also gave indications of artistic fulfillment in his conducting of the Leonore Overture No. 3.

—MAX DE SCHAUENSEE



Guy Taylor, con-  
ductor, Nashville  
Symphony

William Herring,  
manager of  
the Chattanooga  
Symphony

# Nashville

By SIDNEY DALTON

**Nashville Symphony.** Hermitage Hotel. Auspices: Nashville Civic Music Association. Conductor: Guy Taylor. President: Rudolph Light. Manager: Earl Hinton. War Memorial Auditorium, 2,200. Six subscription concerts; two Pop concerts; three young people's concerts. Subscription series soloists: Alec Templeton, Oct. 21; Blanche Thebom, Nov. 25; Tossy Spivakovsky, Feb. 17; Herva Nelli, Carol Smith, Louis Roney, Desire Ligeti and mid-Tennessee Chorus (Ryman Auditorium, 2,800) March 10; Aaron Copland, guest composer, April 28.

**Community Concert Series.** 1914 21st Ave., S. Secretary: Mrs. L. L. Gamble. War Memorial Auditorium, 2,200. Danish National Radio Orchestra, Nov. 1; Helen Traubel, Dec. 3; Gyorgy Sandor, Jan. 22; Mata and Hari, March 16.

**Fisk University Concert Series.** Memorial Chapel, 800. Juilliard Quartet, Nov. 13; Ray Lev, Dec. 4; Roland Hayes, Jan. 15.

**Tennessee A. & I. University.** University Auditorium, 1,000. Alyce Peyton, Dec. 9; Euzkadi, Jan. 20; Societa Corelli, Feb. 15.

**Ryman Auditorium.** Capacity, 2,400. Charles L. Wagner Opera Company, Nov. 24; Robert Shaw Chorale, Dec. 7; Ballet Theatre, Jan. 20.

## New Dance Group To Be Seen in Festival

New Dance Group Presentations, a producing group that has been in the making for nearly a year under the managing directorship of Peter Lawrence, will offer the first of its dance festivals at the Ziegfeld Theatre on Feb. 22 and March 1. The new organization, which will sponsor and commission works by leading modern choreographers, is planning the festival as an annual or semi-annual event. The repertoire for the first three performances will include Charles Weidman's Fables, based on the James Thurber stories, plus four works by Sophie Maslow and three by Jane Dudley, both directors of the New Dance Group, which has been a regular part of the New London festival season.

## Toscanini To Conduct Benefit for Veterans

Arturo Toscanini's final concert of the season with the NBC Symphony, on March 28, will be for the benefit of the Artists Veterans Hospital Programs of the Hospitalized Veterans Music Service. Consisting of a complete performance of Beethoven's Missa Solemnis, this concert will continue a tradition of benefit concerts by Mr. Toscanini and the orchestra.

# Columbia Artists Management Inc.

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CIRCLE 7-6900

<b>Personal Direction</b> <b>Judson, O'Neill &amp; Judd</b>		<b>CAMILLA Wicks</b> Violinist	<b>MONA Paulee</b> Mezzo-Soprano	<b>SASCHA Gorodnitzki</b> Pianist
<b>CLAUDIO Arrau</b> Pianist	<b>CAMILLA Williams</b> Soprano	<b>Personal Direction</b> <b>Kurt Weinholt</b>		<b>NAN Merriman</b> Mezzo-Soprano
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<b>LEONARD Rose</b> Cellist	<b>WITOLD Malcuzyński</b> Pianist	<b>MISCHA Elman</b> Violinist	<b>JENNIE Tourel</b> Mezzo-Soprano	
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**Fargo-Moorhead Symphony.** Conductor: Sigvald Thompson. President: Mrs. W. S. Shaw. Central High School Auditorium, 1,000. Five concerts. Soloists: Madeline Foley, Oct. 19; William Masselos, Nov. 23; Leslie Chabay, Feb. 2; others to be announced.

**North Dakota Agricultural College Series.** Manager: A. G. Arvold. Festival Hall, 1,400. Ballet Russe de Monte Carlo, Nov. 6; Angelaires, Dec. 2; Isaac Stern, Jan. 6; Leonard Warren, Feb. 18.

**Concordia Artist Course.** Manager: Wange Wagstrom. Moorehead Auditorium, 1,500; Gymnasium, Concordia College, 2,000. Paula Lenchner, Oct. 10; Leonard Shure, Nov. 21; Paganini Quartet, March 20; Minneapolis Symphony, April 23.

**Moorhead State Teachers College Series.** President: O. W. Snarr. Weld Hall Auditorium, 900. New Art Wind Quintet, Oct. 21; Lillian Moore, dancer, Nov. 19; Conchita Gaston, soprano, Dec. 4.

**American Guild of Organists, Red River Valley Chapter.** Dean: Clara Pollock. Monthly programs in local churches; festival event.

**Choruses:** Amphion Male Chorus, Donald Prindle, director. Lyric Male Chorus, Laurence Gidmarck, director. Fargo-Moorhead Women's Chorus, L. C. Sorlien, director.

## North Dakota

concerts. Soloist: Madeline Foley, cellist, Oct. 26.

**Grand Forks Community Music Association.** Chamber of Commerce. President: Loyde C. Thompson. General chairman: John E. Howard. Central High School Auditorium, 1,512. Artists Series: James Melton, Oct. 15; Eugene List, Nov. 21; Igor Gorin, Jan. 23; Ricardo Odnoposoff, March 3; Gershwin Festival, May 1. Other events: London Opera Company, Nov. 23; Young Artists of Grand Forks, Feb. 18; Minneapolis Symphony, April 21.

**University of North Dakota Music Department.** Madrigal Club, Hywel C. Rowland, director; tours of central and north-central states; interclass song contest, Feb. 23. Women's Glee Club, Carol M. Humpstone, director; radio concert, Christmas concert, campus and service club concerts. Concert Band, John E. Howard, conductor; local concerts; spring tour to New York with engagements in North Dakota, Minnesota and Wisconsin, in April. University Concert Orchestra, John E. Howard, conductor; local appearances throughout the season.

**Wesley College Music Conservatory.** President: M. J. Birrell. Faculty and student recitals; opera program; all-campus Solo Song Contest, Nov. 5.

**Thursday Music Club.** President: Mrs. T. N. Olson. Monthly meetings; Christmas candlelight concert, Dec. 7.

### Vocal Competition Announced in Belgium

VERVIES, BELGIUM.—The Tenth International Contest for Solo Voices, reportedly under the auspices of the Socialist party choral group Echo des Travailleurs, will be held during April and May at the Grand-Théâtre. Award winning contestants in the several categories will be asked to appear in a final competition to determine the recipient of the \$300 first prize. Applications must be filed by March 10 with Léon Debatisse, 20 rue de la Halte, Lembermont-Verriers, Belgium.

## Grand Forks

By JOHN E. HOWARD

**Grand Forks Symphony.** Auspices: Grand Forks Symphony Association. Conductor: Leo M. Haesle. President: Mrs. Irvin Mandel. Central High School Auditorium, 1,512. Four

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